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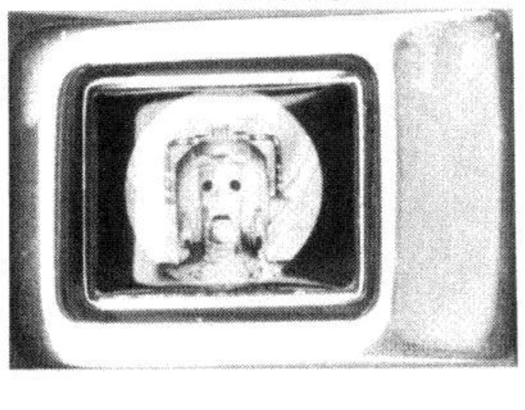

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*2. 1st Doctor*
*3. 2nd Doctor*
*4. 3rd Doctor*
*5. 5th Doctor*
*6. 6th Doctor*
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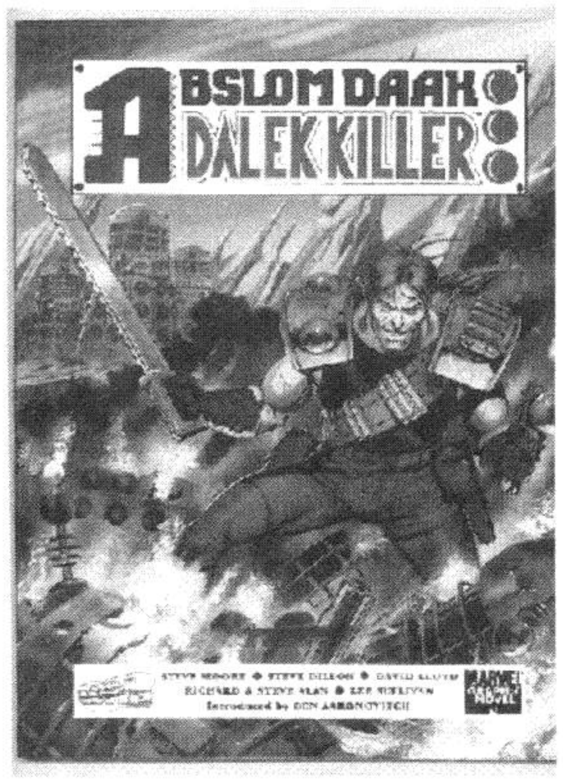
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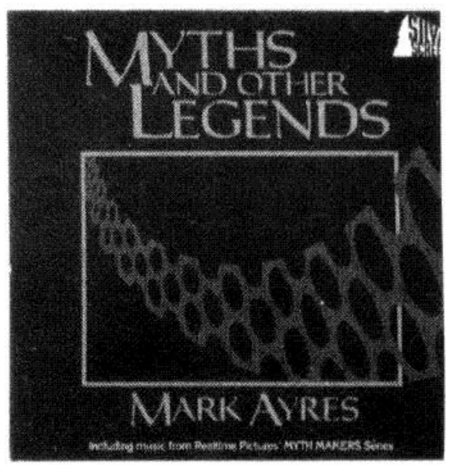
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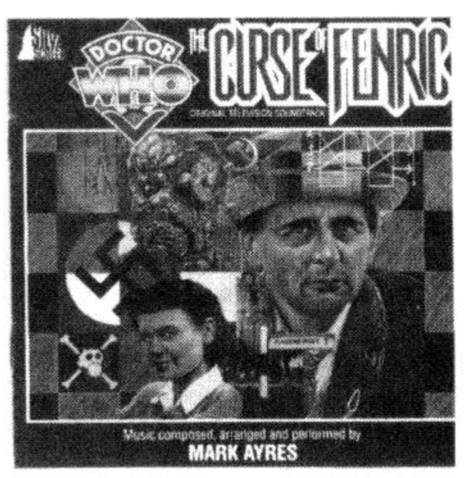
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# This issue...

Being a fan of *Doctor Who* has led to all kinds of strange coincidences and bizarre happenings. When I was but seven years old, I actually used to get driven to school in Bessie – everyone's favourite sprightly yellow roadster – owing to the fact that the manager of the Blackpool *Doctor Who* exhibition lived across the street from me and garaged the car at home. By carefully timing my departure for school in the morning I could secure Sarah Jane's old seat and 'enjoy' a somewhat surreal, gear-crunching, bunny-hopping journey to class. Very weird.

A few years later, at secondary school, our summer fete was enlivened by the attendance of 'Dr Who and his Monsters', organised in association with the aforementioned exhibition. Milling about among the bran tubs and cake stalls were a rather overweight Peter Davison wannabe and an entourage of costumed monsters. It was a hot day in mid-May, and Scaroth fainted in the muggy heat. The monocular meddler was helped to the cricket pavilion and his suffocating mask – two pounds of stinking, wriggly latex – removed. I offered orange juice to the wilting volunteer. It was only 15 years later that I discovered this sweaty lad was actually Ed Salt, **DWM** contributor and all-round good egg. Spooky.

Much more recently, I was at home early on Saturday 18 April, gathering together all the props, videotapes and scribbled jokes I was going to need for our Perfect Day event. It struck me that we needed some rousing music to play our celebrity guests in with – and, without a second thought, reached for the back catalogue of my all-time fave band, Suede. *The Beautiful Ones*, *Saturday Night* and *Filmstar* seemed the most apt tracks.

Later, while whizzing around being self-important, I was stopped by an attractive older woman. She told me that she had been chatting to *Shelf Life*'s Dave Owen, and that he had said she should introduce herself to me. "What can I do for you?" I asked. "Well, it's just to say that I'm Maureen Oakes," she replied with a faint smile. "I hear you're a big fan of my son's group."

I made the connection instantly. Dave knew of my Suede obsession, so this could only be the mother of Richard – the band's tastelessly over-talented guitarist. I actually fell to my knees in shock. Her presence at such a bizarre occasion was explained when she introduced her other son, Stephen, an enthusiastic young *Doctor Who* fan attending his first convention-type event. We all chatted about how strange the world was, and how one of her son's favourite actors was about to be introduced with a song co-composed by her other son. I then took the chance of saying a very roundabout thank you for the music by taking the gorgeous Richard's brother into the hospitality suite to meet the dazed Katy Manning and get an autograph. The next week, Maureen and Stephen even sent Dave and I some Suede T-shirts in thanks. Fab!

Being a fan of *Doctor Who* has been an incredibly positive thing for me; it's given me a great band of creative, witty friends and all manner of silly madcap times. But it is these strange little coincidences that remind me why I'm happy for it to always be a part of my world, because it's a richer world for it.

Gary

Editor **Gary Gillatt**
Assistant Editor **Alan Barnes**
Design **Peri Godbold**

Thanks to **Stephen Cole, Richard Develyn, Sue Flower, Dennis Greenaway, Roger Hammond, David Leach, David A McIntee, Richard Molesworth, Donald Pickering, Henry Potts, Adrian Rigelsford, Paddy Russell, Paul Scoones, Wanda Ventham, Peter Ware, Martin Wiggins, BBC Books.**

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"Tom was utterly convinced that *he* was the programme . . ."

**26** Paddy Russell

"Watch out! There's Tetrap droppings everywhere!"

**46** Donald Pickering & Wanda Ventham

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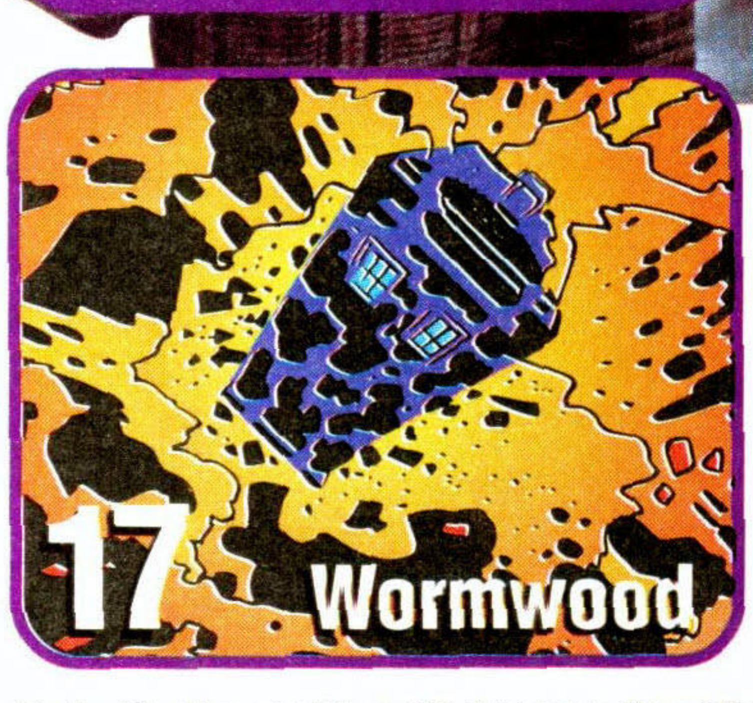
- PT • Which companion was created to replace Jamie but never used?
- JP • How did the sonic screwdriver injure Jon Pertwee?
- TB • What is the link between Season Sixteen and the 1970s gangster film *Get Carter*?
- EE • How many later *EastEnders* regulars starred in *The Face of Evil*?
- CS • Which later *Coronation Street* star worked on *The Smugglers* as 'Buddy Windrush'?

**6**



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# Gallifrey Guardian

## STOP PRESS

**As these pages were finalised to print on 18 May, news came through of a startling announcement made by the BBC at the Cannes Film Festival.**

Press agencies stated that David Thompson, the BBC's Head of Film and Single Drama, claimed during a press panel to be in the very early stages of planning a new *Doctor Who* feature film. Thompson is said to have indicated that the film could be developed at a cost of around £6million and would be a "lavish reincarnation" of the series "without the wobbly cardboard sets of old. There is obviously a great movie to be made from *Doctor Who*," he reportedly concluded.

However, after further investigation, a key BBC source informed **DWM** that there are "absolutely no concrete plans for a *Doctor Who* movie." Thompson's apparently off-the-cuff remarks were made as part of a general discussion in response to a suggestion from an audience member. "No such project is actually in development," our source reiterated.

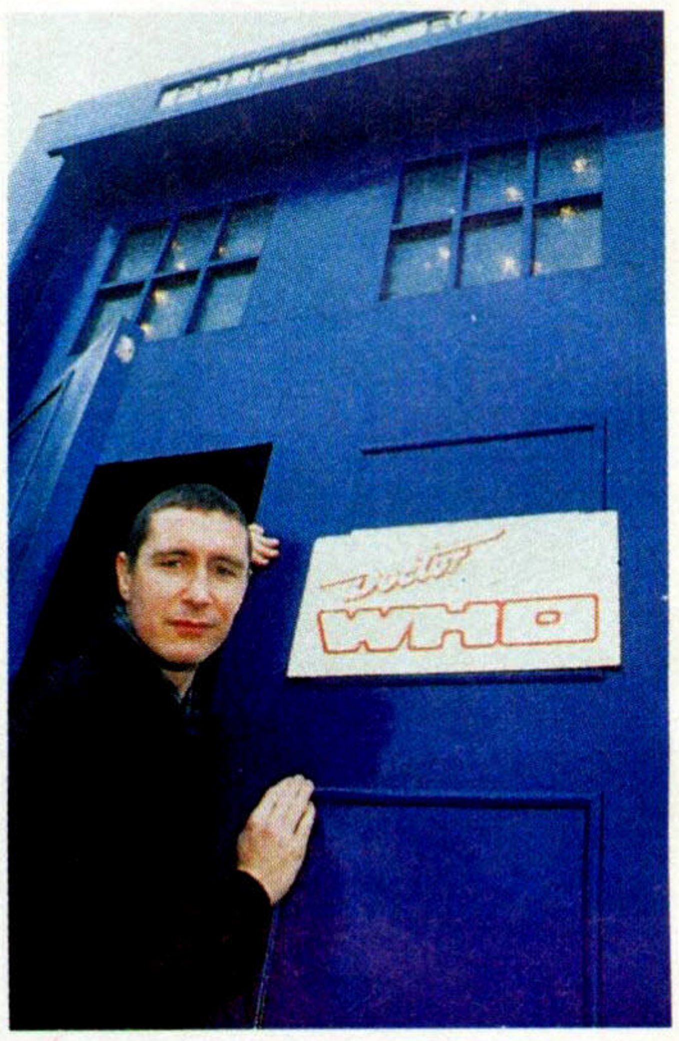
More details next issue.

### Unpredictable actor returns in new short stories

## McGann to record Eighth Doctor audio

**Adding to continued speculation about his willingness to remain associated with *Doctor Who*, actor Paul McGann is set to reprise his role as the Eighth Doctor for the first time since 1996's TV Movie in a forthcoming BBC 'talking book' release.**

McGann was planned to record the three-story collection on 19 May, with this double-tape set provisionally pencilled in for release in late Autumn. BBC Books big cheese Stephen Cole, who has masterminded the project, says: "Obviously, I'm really looking forward to working with Paul, and I hope that his participation helps vindicate our continuing range of novels." The as-yet-untitled collection comprises *The People's Temple*, a Paul Leonard story from the recently-published *Short Trips* anthology, plus two original pieces: *Dead Time*, by newcomer Andrew Miller, and *Bounty*, by established author Peter Anghelides.



Recent contradictory press reports have seen McGann quoted as saying both that he could reprise the role and that he has moved on [see *Gallifrey Guardian*, **DWM** 264], but his involvement in this new project would appear to affirm his continued interest . . .

## 1999 video titles confirmed

**Three oft-requested adventures featuring the First, Fourth and Seventh Doctors respectively have been added to BBC Video's 1999 schedule.**

1964 six-parter *The Keys of Marinus* will be issued, unedited, over two cassettes in March. Voted the 'most wanted' black-and-white tale by **DWM** readers in our 1997 Survey, the story, in which the Doctor and companions are plunged into a continent-spanning search for the missing parts needed to reactivate a supercomputer, features the sole appearance of the rubber-suited alien Voord.

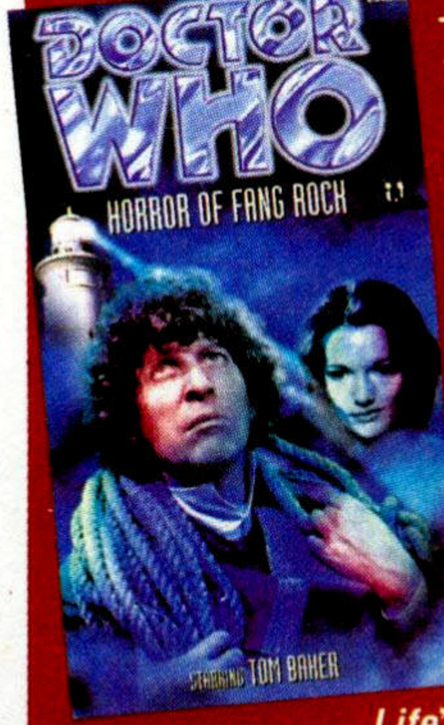
Louise Jameson makes her debut as companion Leela in May release *The Face of Evil* – the final Philip Hinchcliffe-produced story to make it to video. The Fourth Doctor becomes enmeshed in the consequences of his own meddling in this four-parter, also starring popular character actor Leslie Schofield as the loincloth-clad Calib.

*The Greatest Show in the Galaxy*, **DWM** readers' most-requested Seventh Doctor adventure, follows in July. Set in and around the sinister Psychic Circus of Segonax, this highly-regarded story features a bizarre assortment of characters including a punk werewolf, a rapping Ringmaster, a pith-helmeted explorer and a whole horde of creepy white-faced clowns.

Internet reports that a number of previously-issued stories will definitely be re-released in unedited form during 1999 are premature; nothing of this nature is currently concrete.

## Win a lighthouse!

**Four-part Fourth Doctor chiller *Horror of Fang Rock* is released on video on 6 July – and, thanks to the uncanny munificence of BBC Video, you can drape your glutinous tendrils on one of ten copies in this issue's competition! Not only can you read *Shelf Life*'s opinion of this lighthouse-bound drama on page 40, director Paddy Russell tells tales of its troubled production in our centre spread. Your appetite duly whetted, apply pen to exciting postcard and name two *Doctor Who* aliens *other* than *Fang Rock*'s Rutan which have disguised themselves as humans . . .**



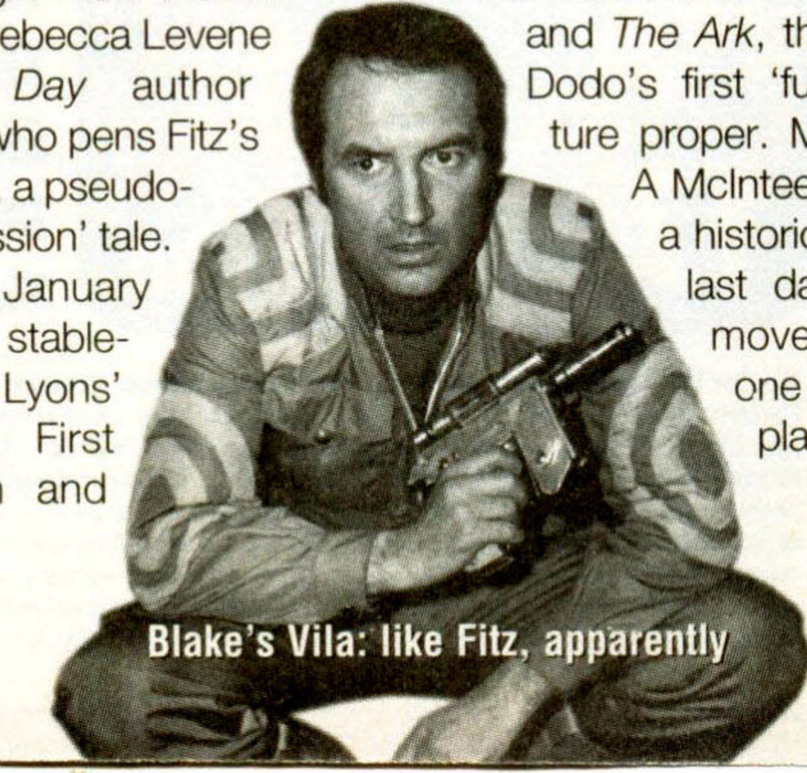
**Got that? Having remembered to add your name and address, next convey your card, marked DON'T IT MAKE MY BROWN EYES BLUE, to the editorial address on page 43. Closing date: 29 July. Multiple entries will de disqualified.**

## Rogue male Fitz into TARDIS!

**A new male character will join BBC Books' regular TARDIS crew of the Eighth Doctor and Sam in January 1999's novel, *The Taint*. Fitz Kriener, a denizen of 1963 Earth, is described as "[*Blake's 7*'s] Vila Restal crossed with Gerald Harper's Adam Adamant, with a bit of Robert Carlyle thrown in".**

A "slightly eccentric, roguish dreamer" in his late twenties with pretensions to being a jazz guitarist, Fitz has been created by BBC Books editor Stephen Cole in association with former Virgin *New Adventures* supremo Rebecca Levene and *Longest Day* author Michael Collier, who pens Fitz's debut adventure, a pseudo-'demonic possession' tale.

*The Taint*'s January 'early Doctors' stablemate is Steve Lyons' *Salvation*, a First Doctor, Steven and Dodo saga which, unusually, takes place between televised tales *The Massacre of St Bartholomew's Eve* and *The Ark*, thereby becoming Dodo's first 'full-length' adventure proper. Meanwhile, David A McIntee's *Wages of Sin*, a historical set during the last days of Rasputin, moves to February, one month later than planned.



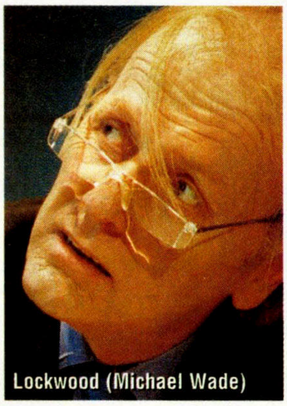
Blake's Vila: like Fitz, apparently

# Auton video sequel nears completion

**Principal photography on *Auton 2: Sentinel*, as the sequel to last year's *Auton* has now been retitled, finally commenced on 9 May, a few months later than first announced. By way of contrast to the studio-bound *Auton*, the sequel is being recorded entirely on location.**

*Sentinel* again features the servants of Third Doctor foe the Nestene Consciousness, plus UNIT Containment Team head Lockwood (Michael Wade), Doctor Sal (Bryonie Pritchard) and Sergeant Ramsay (Michael Fettes). In *Sentinel*, Lockwood traces the vanished Nestene creature to the remote Sentinel Island – where he encounters religious fanatics and one Natasha Alexander (Jo Castleton), a scientific adviser with her own sinister agenda . . .

Written and directed by Nick Briggs, *Auton 2* is provisionally set for mail-order release during July.


Lockwood (Michael Wade)

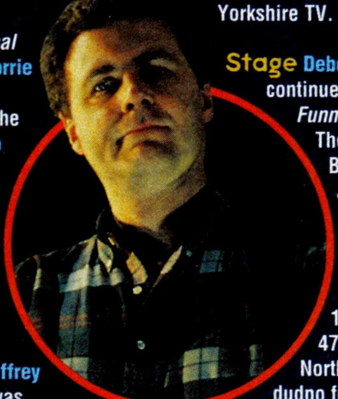
# Other news

**The good burghers of the Doctor Who Appreciation Society's Reference Department – namely David Brunt and DWM's own Andrew Pixley – have turned up Volume Three of their painstakingly-researched *Doctor Who Production Guide*, this time subtitled Cast and Crew. The book lists complete credits for every single *Doctor Who* story, right down to the names of the extras who played Swampies in *The Power of Kroll*. For ordering details, send an SAE to: DWAS (Reference), PO Box 519, London SW17 8BU . . .** *The Tomb of the Cybermen* is dug up once more between 16 and 19 June – this time on stage! Oxford Brookes University students Keir Ashe and Ayd Instone have negotiated the rights to mount a live production of 1967's Second Doctor Cyber-drama; their production has been planned as a television programme and will 'go out' each night as two episodes, virtually in black and white – only the Doctor and his companions will be in colour. Sadly, entrance is very strictly limited to National Union of Students membership card holders only . . . **And finally, news has reached us that the planned BBC2 documentary on *Doctor Who* monsters [DWM 265] will be fronted by top-notch 'TMWRNJ' comedians Stewart Lee and Richard Herring, rumoured to be fans themselves . . .**

# Outside the Spaceship

compiled by Dominic May

**Television** **Maureen O'Brien** has recently filmed an episode of *A Touch of Frost*. She also appears in TV movie *Falling For a Dancer*, an Irish co-production with the BBC. **Nicola Bryant** was Sara Lawson in *Bunnies in the Bathroom*, the 19 May episode of ITV children's drama *Animal Ark*; **John Gorrie** is the main director on the show. **Philip Hinchcliffe** is now controller of drama of Scottish Television Enterprises. TV Movie director **Geoffrey Sax** [right] was behind the camera for Channel 4's recent Lynda LaPlante Internet murder drama *Killer Net*. **Kevin Clarke** has written *Land's End*, the 28 June final episode of the latest season of ITV's *Wycliffe*. **Rona Munro**'s *Bumping the Odds* was nominated as Best Single Drama in the BAFTA Television Awards held on 18 May. Granada's **Antony Root** is developing high tech computer thriller *Web War* as a co-production with Channel 4. **Sarah Hellings** is directing *The Cater Street Hangman* for Yorkshire TV.



**Stage** **Deborah Watling** continues touring in *Funny Money* at: the Theatre Royal, Brighton from 8 June (box office 01273 328488); the Grand, Swansea from 15 June (01792 475715); the North Wales, Llandudno from 22 June (01492 872000); and the Grand, Blackpool from 29 June to 5 July (01253 28372). **Frazer Hines**' tour in *The Spider's Web* goes on at: the Theatre Clwyd, Mold from 8 June (01352 755114); the Key, Peterborough from 15 June (01733 52439); the Grand, Blackpool from 22 June (01253 28372); the Playhouse, Epsom (01372 742555) between 29 June and 1 July; and the Victoria, Halifax on 2 and 3 July (01422 351158). **Bonnie Langford** interrupts her *Sweet Charity* run to fly to New York for a Broadway Cares/Equity Fights AIDS 'relay of Charitys' on 15 June with Chita Rivera, Debbie Allen and possibly Goldie Hawn, Liza Minnelli and Bebe Neuwirth.

**Obituary** **Robert Jewell** has died aged 78. He first appeared in *Doctor Who* as one of four Dalek Operators in *The Daleks* and reprised the role in *The Dalek Invasion of Earth*, *The Chase*, *Mission to the Unknown*, *The Daleks' Master Plan*, *The Power of the Daleks*, *The Evil of the Daleks* and *The War Games*, plus the two cinema films *Dr. Who and the Daleks* and *Daleks' Invasion Earth 2150 AD*. He also played a Zarbi in *The Web Planet* and a Macra in *The Macra Terror*.

## Collector's Heaven

DWM's monthly guide to upcoming Doctor Who merchandise

### 18 June

**Novel** ***The New Adventures: The Sword of Forever*** by Jim Mortimore [Bernice] *Virgin* £5.99

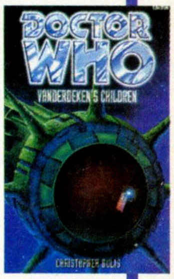
### 6 July

**Video** ***Doctor Who: Horror of Fang Rock*** [Fourth Doctor & Leela] *BBC Video* £tba

**Novel** ***Doctor Who: Placebo Effect*** by Gary Russell [Eighth Doctor & Sam] *BBC Books* £4.99

**Novel** ***Doctor Who: Zeta Major*** by Simon Messingham [Fifth Doctor, Tegan & Nyssa] *BBC Books* £4.99

### 3 August



**Novel** ***Doctor Who: Vanderdeken's Children*** by Christopher Bulis [Eighth Doctor & Sam] *BBC Books* £4.99

**Novel** ***Doctor Who: Dreams of Empire*** by Justin Richards [Second Doctor, Jamie & Victoria] *BBC Books* £4.99

### 20 August

**Novel** ***The New Adventures: Another Girl, Another Planet*** by Martin Day & Stephen Bowkett [Bernice] *Virgin* £5.99

### 7 September

**Video** ***Doctor Who: Planet of Fire*** [Fifth Doctor, Turlough & Peri] *BBC Video* £tba

**Non-fiction** ***Doctor Who: The TV Companion*** by David J Howe & Stephen James Walker *BBC Books* £tba

**Novel** ***Doctor Who: The Scarlet Empress*** by Paul Magrs [Eighth Doctor & Sam] *BBC Books* £4.99

**Novel** ***Doctor Who: Last Man Running*** by Chris Boucher [Fourth Doctor & Leela] *BBC Books* £4.99

### 5 October

**Video** ***Doctor Who: The Ark*** [First Doctor, Stephen & Dodo] *BBC Video* £tba

**Non-fiction** ***Doctor Who: From A to Z*** by Gary Gillatt *BBC Books* £16.99

**Novel** ***Doctor Who: Beltempest*** by Jim Mortimore [Eighth Doctor & Sam] *BBC Books* £4.99

**Novel** ***Doctor Who: Matrix*** by Mike Tucker & Robert Perry [Seventh Doctor & Ace] *BBC Books* £4.99

### 15 October

**Novel** ***The New Adventures: Beige Planet Mars*** by Lance Parkin & Mark Clapham [Bernice] *Virgin* £5.99

### 2 November

**Video** ***Doctor Who: The Ice Warriors*** [Second Doctor, Jamie & Victoria] [double pack including *The Underwater Menace* 3 and various rediscovered sixties clips] *BBC Video* £tba

**Novel** ***Doctor Who: The Janus Conjunction*** by Trevor Baxendale [Eighth Doctor & Sam] *BBC Books* £4.99

**Novel** ***Doctor Who: The Infinity Doctors*** by Lance Parkin [The Doctor] *BBC Books* £4.99

**Non-fiction** ***Doctor Who: The Seventh Doctor Handbook*** by David J Howe, Mark Stammers & Stephen James Walker *Virgin* £tba

### 3 December

**Novel** ***The New Adventures: Where Angels Fear*** by Rebecca Levene & Simon Winstone [Bernice] *Virgin* £5.99

### 4 January 1999

**Video** ***Doctor Who: Nightmare of Eden*** [Fourth Doctor, Romana & K9] *BBC Video* £tba

**Novel** ***Doctor Who: The Taint*** by Michael Collier [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

**Novel** ***Doctor Who: Salvation*** by Steve Lyons [First Doctor, Steven & Dodo] *BBC Books* £4.99

### 1 February

**Novel** ***Doctor Who: Wages of Sin*** by David A McIntee [Third Doctor & Jo] *BBC Books* £4.99

### 1 March

**Video** ***Doctor Who: The Keys of Marinus*** [First Doctor, Susan, Ian & Barbara] *BBC Video* £tba

### Easter

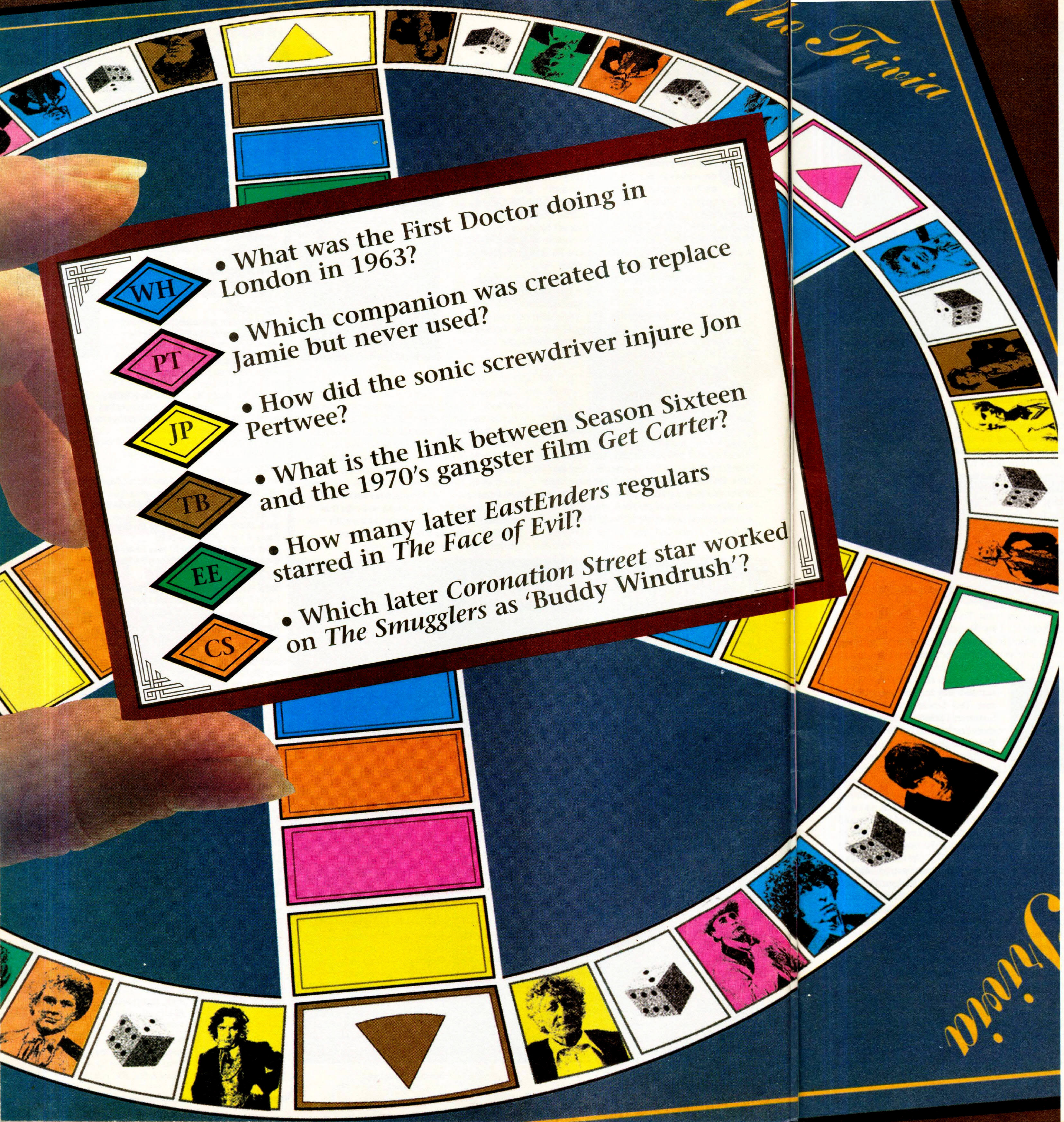
**Non-fiction** ***Doctor Who: Regeneration*** by Gary Russell & Philip Segal *Virgin* £tba

### 3 May

**Video** ***Doctor Who: The Face of Evil*** [Fourth Doctor & Leela] *BBC Video* £tba

### 5 July

**Video** ***Doctor Who: The Greatest Show in the Galaxy*** [Seventh Doctor & Ace] *BBC Video* £tba



WH • What was the First Doctor doing in London in 1963?

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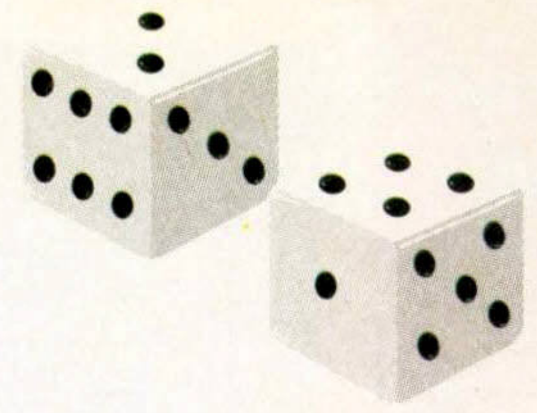


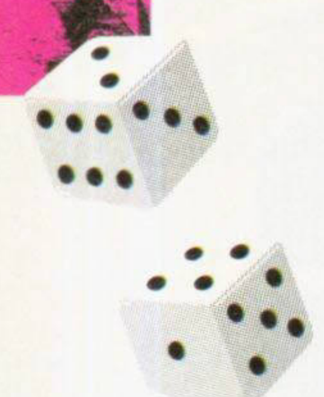
# The Revenge of the Matrix Data Bank

**It's exactly ten years to the month since top researcher Andrew Pixley joined the DWM team. To celebrate, we've brought back the Matrix for a final flurry of tangled trivia . . .**

Back in June 1995, when the universe was less than half its present size, I looked at the latest batch of enquiries sent to **Doctor Who Magazine**'s question-and-answer column *Matrix Data Bank* with some dismay. After many years, it seemed that all the interesting questions had been asked. What we were left with were queries that were either so detailed they would fill a series of major articles ("Dear *Matrix Data Bank*, could you please list all the storylines for the series that never got made along with synopses and background information?") or too short ("Dear Sir, has Paul Reid ever appeared in *Doctor Who*?") or too repetitive ("Which planet do the Cybermen come from?"). As my gaze moved from the letters, it passed briefly over four bookcases and a filing cabinet packed with notes, memos, scripts, jottings, lists and all the paraphernalia of a researcher-cum-historian. Picking up the phone to Marvel Towers, I explained my feelings to editor Gary Gillatt and said, "Let's call it a day, shall we?"

That's not to say that those very bookcases, filing cabinet, notes, memos and lists don't contain anything remarkable.

It's just that nobody's ever asked . . .



But then, we all love trivia. It's no good coming back from one of my research trips and trying to explain to someone like Gary about how the studio schedules for *The Green Death* were all shifted by a day. On the other hand, tell him that you've found documentation to say that a payment had to be made to composer Dudley Simpson for damage to his car caused by fans of the Osmonds while he attended the recording of *Frontier in Space* on Wednesday 1 November 1972 and he'll chortle away to himself quite merrily for several minutes – but he still won't commission you to pen a major series of articles on *Damage to Doctor Who Production Personnel's Motor Vehicles Caused by 70s Glam Rock Stars*. (Oh yes, to explain: The Osmonds were displaying their musical skills and their teeth on *Top of the Pops*, recorded in another studio at Television Centre that very evening.)

So here are all these files and files of paper containing disparate, never-before-published and sometimes bizarre notes, facts and figures – just the sort of thing that the *Matrix Data Bank* ought to have contained. But to be able to use much of this information as answers, you'd need to ask very contrived questions, and it probably wouldn't work.

Here goes, anyhow . . .

## What was the name of Bill Strutton's unused Doctor Who script?

**Okay, the biggies first. What are the William Hartnell story titles?**

Basically, whatever you want them to be. They didn't always have titles – even at the time. Or alternatively the 'title' on paperwork might just be a 'description' for the production team – look at *Doctor Who Inside the Spaceship* or *Dalek Cutaway* for example. Look, I'll let you into a little secret here, the other week I came across four sheets of typing paper with biro scribbles on them hidden in a file of production office paperwork. I reckon they date from around mid-1965 and were probably compiled by somebody like story editor Donald Tosh. He attempts – several times – to come up with a list of the titles of all the serials from Serial A to Serial Z. And he can't do it! Oh, he doesn't do badly up to *The Chase*, but after that he hits real problems. He can't come up with a title for *The Time Meddler* (despite the fact it was on promotional literature in June 1965), he calls the next serial *The Chumblies*, he's got Donald Cotton's comic masterpiece as *The Trojans*, *The Celestial Toymaker* as *The Trilogic Game* and hasn't a clue for either *The Ark* or *The Gunfighters*. When he comes to Serial V – or what we commonly know as *The Daleks' Master Plan* – in desperation he writes down *Dr Who & (Battle of Wits)*. There were no titles on screen nor in *Radio Times*, and if the production office at the time couldn't work out what they were called, I'm pretty sure that 33 years later a mere mortal like myself can't fathom it out.

**So what about the titles on the camera scripts?**

A lot of them don't have any. Nothing for the first four stories at all – and then all of a sudden you get five different titles on *The Daleks' Master Plan*.

**Okay, we'll use the ones for overseas sales then . . .**

Not unless you want to start calling the first Dalek story *The Mutants* and the second Dalek story *The Daleks*. That really *would* be confusing – but that's what's on the copyright payment slips for overseas sales.

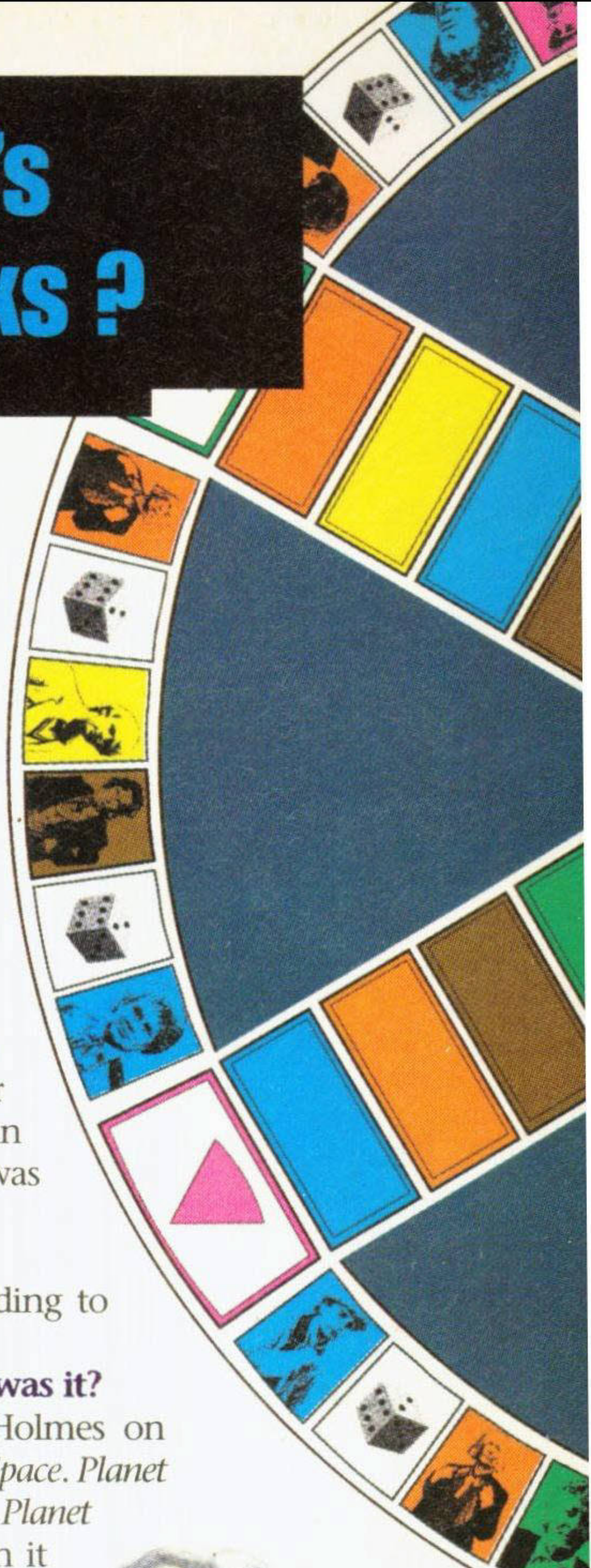
**Look, if you've seen all these bits of paper, what titles *should* we use?**

Whatever you want. You say *The Tribe of Gum* – I hear *100,000 BC*. I say *The Massacre of St Bartholomew's Eve* – you hear *The War of God*. *The Gunfighters* is still brilliant whatever we call it; *The Sensorites* is still a major threat to the Horlicks industry by any other name.

**I've read that there was an unused 'Key to Time' storyline by one Ted Lewis – and a DWM Summer Special contained a storyline by one Ted Willis. Is this the same person?**

Not even vaguely. The Ted Lewis reference came from the BBC Drama Scripts Classified List dated Monday 13 March 1978. These are documents which list writers actively involved in BBC drama series; this one lists Douglas Adams, Bob Baker, Dave Martin, David Fisher, Robert Holmes and Ted Lewis. The first six we know about, but Ted Lewis was a thriller writer. He's probably most famous for a 1970 novel called *Jack's Return Home* which was turned into the film *Get Carter*, a rather stylishly bleak tale of gangland revenge which starred Michael Caine. (Not a lot of people know that.) Biographies tend to indicate that Lewis' life fell apart quite badly after he left his wife – his drinking increased and most of his later work from about 1976 went nowhere. After doing some *Z Cars*, he was commissioned to write a *Doctor Who* story. He managed to deliver the first episode, had to rewrite it, and after turning up drunk with the revised version was never invited back. He died of a heart attack in 1982. Ted *Willis*, however, was a very different chap; a television legend who created a whole string of series including *Sergeant Cork*, *Taxi* (with Sid James), the phenomenally popular *Mrs Thursday*, *Hunters Walk* and, most memorably, *Dixon of Dock Green*. Unfortunately, there's nothing about any involvement with the *Doctor Who* team in his 1991 autobiography *Evening All*, and by 1978 he would have been largely retired.

## What dialogue regarding the Doctor's home planet was cut from The Daleks ?



**So you go through all this stuff on paper and bits of film and memos. What do you discover?**

You get an insight into what the creative team had in mind. What they planned. The ideas which they discarded. Stories that never made it despite being commissioned: *The Space War* by Ian Stuart Black, *The Haunting* by Terrance Dicks (did you know he tried writing for *Adam Adamant Lives!*?), *Dr Who and the Imps* by William Emms, *Multiface* by Godfrey Harrison, *The Automata* by Robert Holmes, a serial about the Indian Mutiny by John Lucarotti, *Doctor Who and the Shadow People* and *The Cerebroids* both by Charlotte and Dennis Plimmer, *Doctor Who and the Mists of Madness* by Brian Wright, *Doctor Who and the Prison in Space* (aka *Doctor Who and the Amazons*) by Dick Sharples, *The Daleks in London* and *The Final Game* by Robert Sloman, *The Mega* by Bill Strutton, *Dr Who and the Dreamspinner* by Paul Wheeler and – as K-Tel used to say – many, many more! Generally, they're not used probably because they're not very good. William Emms tried his hand at a couple of Peter Davison storylines – *Doctor Who and the Zeldan* and *Doctor Who and the SCI* – and neither are much cop. Most unused notions are discarded for a good reason. They're dumb. *Very* dumb.

## Who was planned to be Jamie's replacement in Season Six?

PT

**Such as?**

Such as what the Doctor was doing in London in 1963 and where he had been just before he arrived at Totter's Lane in the first episode.

**What *was* he doing?**

No, it's really daft, it makes no sense, and you can see why they didn't use it. Ask me something else.

**What was first broadcast opposite *Doctor Who*?**

It was an ABC serial called *Emerald Soup*, which was a family thriller with a scientific edge – something to do with producing radioactive isotopes from seaweed. Interestingly enough, it was written by one Martin Woodhouse – who had been at loggerheads with the BBC four months earlier, accusing it of nicking his idea for a puppet show called *The Time Travellers* and making it as *Doctor Who*. Maybe *Emerald Soup* was his revenge.

**Didn't I read that Terry Nation came up with a series to possibly replace *Doctor Who* in 1970 – something about a Victorian scientist?**

Ah, that's *The Incredible Robert Baldick* starring Robert Hardy. Although this was shown in October 1972, it didn't begin life until a commission in December 1971 (by which time *Doctor Who*'s future was secure and rosy). This had been Nation's first proper commission from the BBC since his six episodes of *The Daleks' Master Plan* in summer 1965. By the way, there's some fascinating speeches for the Doctor in Nation's rehearsal scripts for the first Dalek story (whatever it's called). In the fourth episode, the Doctor studies the Thals' metal plates which map the universe, and points out Earth to Ian. "And yours?" asks Ian. "Ah!" says the Doctor, smiling slightly, "Earth is my fixing point. From there I can plan my own return . . . and I will return one day," he says, looking away thoughtfully. Then, in the final episode, after the Thals have defeated the Daleks, he tells Alydon: "Yes, the Daleks have now become part of your history . . . and your war has become part of mine. Strange. You fight bravely, you Thals, but this may not be your final war, you know. In my planet, which is older than yours, we have not yet reached that final understanding whereby all races can live in peace. I am afraid we must always fight, my friend."

**What about working titles? I bet there's some great ones which turn up.**

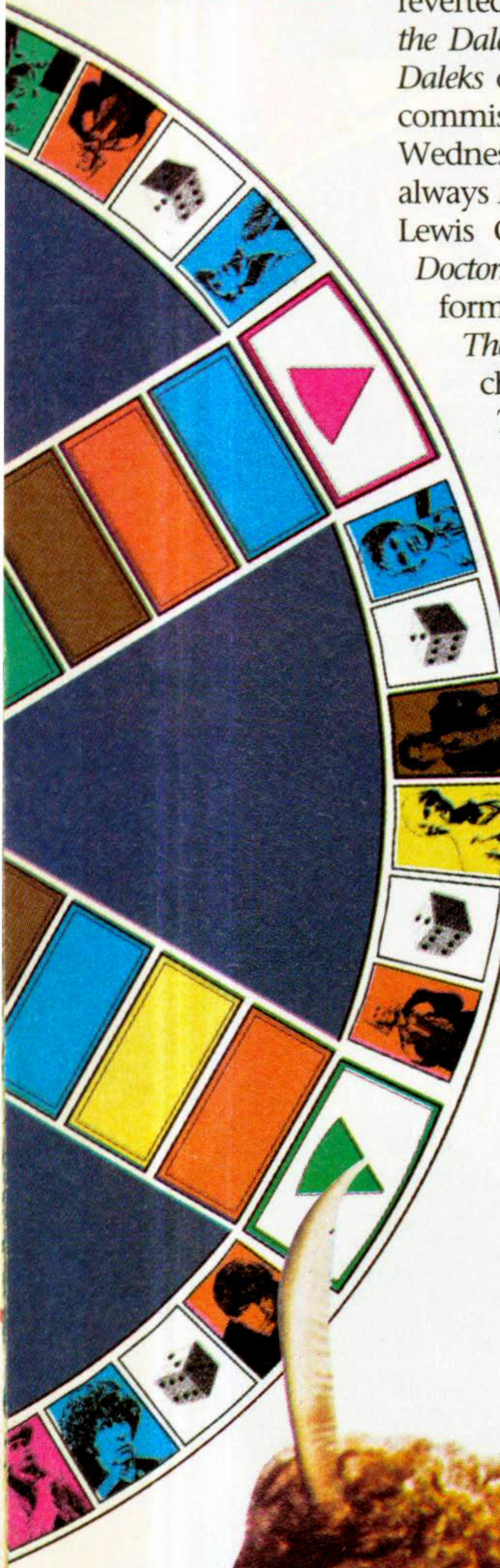
Not that often. More often than not, it seems that the exciting working titles you've always dreamed of finding turn out to be the ones as broadcast. For example, what do you think the title of the John Lucarotti version of what became *The Ark in Space* was called?

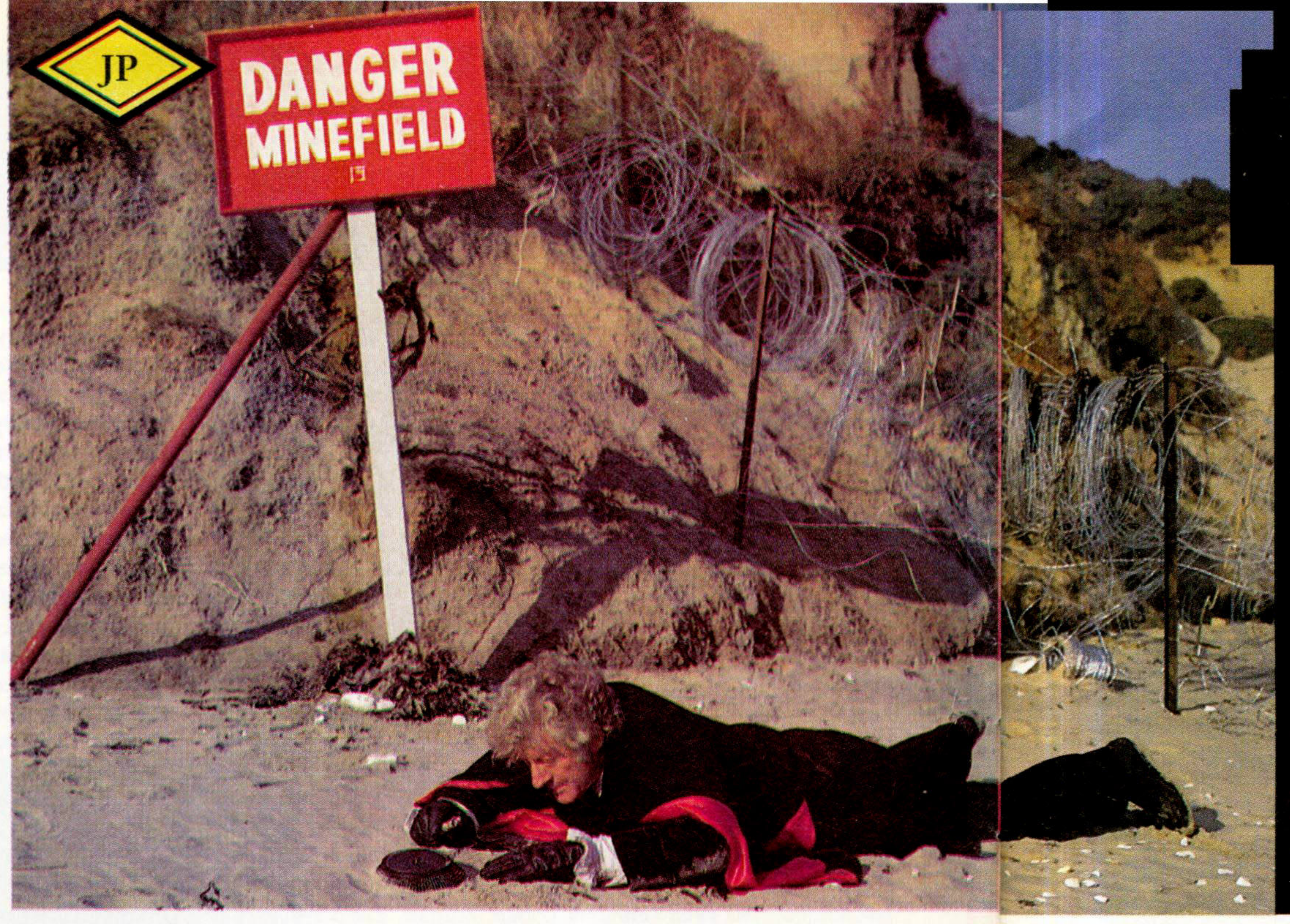
**Wasn't it *Puffball*, or *Golfball*, or something?**

'Yes, those were the individual episode titles according to Lucarotti's memory, but not the overall story title.

**Not those again! You've made your point. What was it?**

It was commissioned from Lucarotti by Robert Holmes on Wednesday 5 June 1974 as . . . wait for it . . . *The Ark in Space*. *Planet of the Daleks* started life as *Planet of the Daleks* when it





was commissioned as a storyline on Friday 21 April 1972, became *Destination Daleks* at scripting stage on Thursday 11 May, and then reverted again. Similarly, the scripts for *Death to the Daleks* were commissioned as *Death to the Daleks* on Monday 2 July 1973. Serial 4D was commissioned as *Revenge of the Cybermen* on Wednesday 15 May 1974. *Pyramids of Mars* was always *Pyramids of Mars* – despite the rewrite of Lewis Greifer's material. Oh, and *The Three Doctors* was the title on the commissioning form on Tuesday 27 June 1972; it becomes *The Black Hole* around October and then changes back in time for recording. *The Three Doctors* – there, that's more of a 'description' than a title, isn't it?

**You *must* have found at least *one* new working title recently?**

Yes, I have. *The Monster of Peladon* was commissioned as the storyline *Return to Peladon* on Wednesday 10 January 1973 and was still called that at script commissioning on Thursday 12 July. Happy now? (And, although far less exciting, *The Abominable Snowmen* was commissioned as *Dr Who and the Abominable Snowman.*)

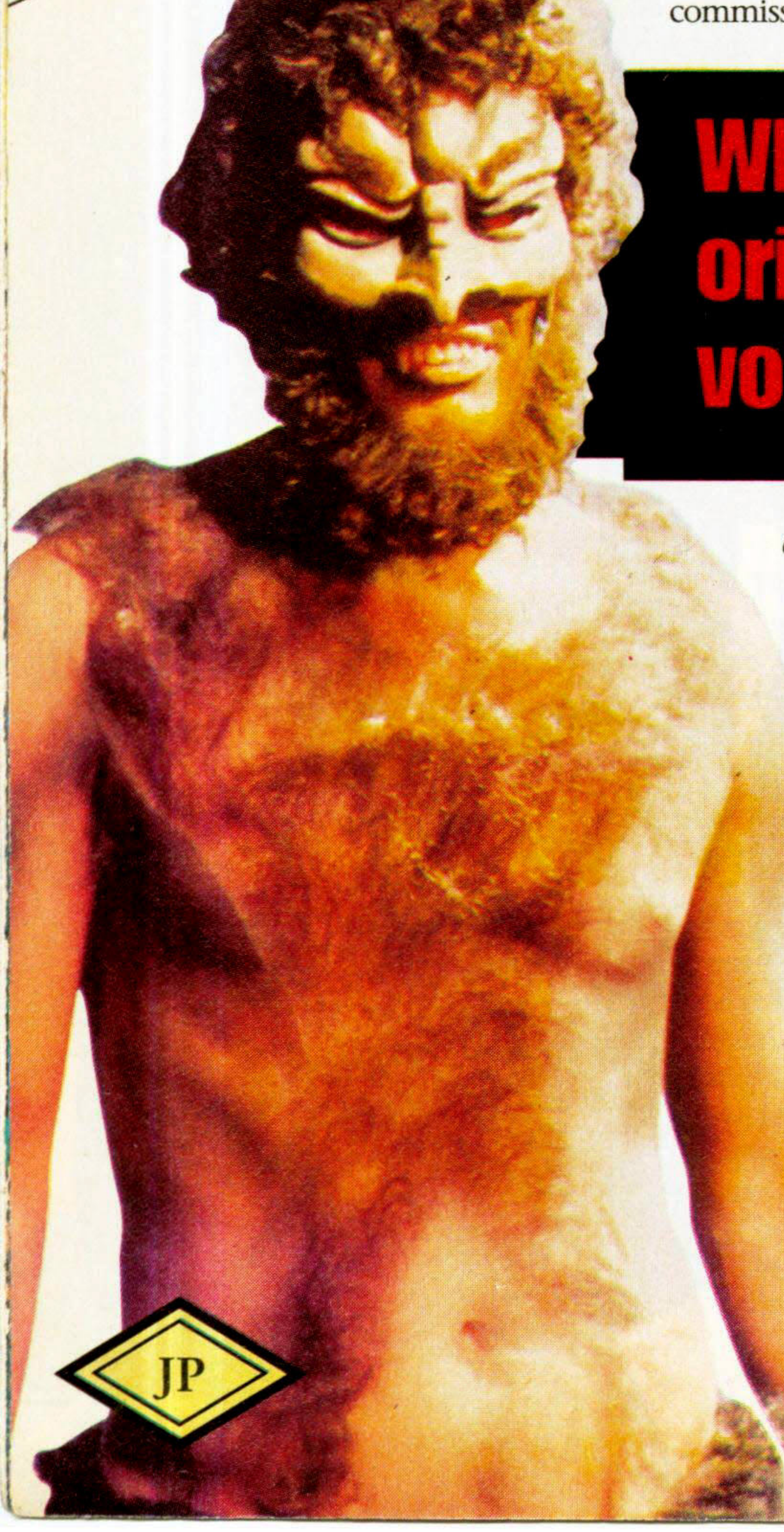
**Guess there was a budget increase. But look, you've got me really intrigued about what the Doctor was up to before he met Ian and Barbara . . .**

Sorry, I'm not telling you. It's silly and a complete anticlimax. Go on – ask me who Nik was instead. That's far more interesting.

**Nik?**

Glad you asked. Nik is one of the companions who never was. This is one of the reasons why Dick Sharples' story *The Prison in Space* – which you can read the storyline for in **DWM**s 198-9 – came a cropper and was replaced by *The Krotons*. Sharples had been commissioned by then story editor Derrick Sherwin on Wednesday 24 April 1968 to write a four-part storyline entitled *Doctor Who and the Amazons*, and the commission for the four scripts of *Doctor Who and the Prison in Space* followed from producer Peter Bryant on Tuesday 4 June. At this point, he was asked to write out the character of Jamie by Episode 4, and introduce a new character created by the production team: Nik. You see, Frazer Hines, who played Jamie, was planning on leaving. He had been contracted on Tuesday 30 April for both Serial VV (*The Invasion*) and Serial WW (the code allocated to *The Prison in Space*). In fact, Hines made reference to his coming departure in the press, in notably the *Daily Mail* of Thursday 5 September that year. So, Sharples revamps his storyline significantly as he writes his scripts; he delivers the first two in August and the next two in early September. These are all accepted as agreed by Terrance Dicks, the new script editor. A week passes and he hears nothing. Then he attends a meeting with Bryant, Sherwin, Dicks and director David Maloney – who tell him that Hines is not leaving after all. This means that Nik is out and Jamie is back in; Hines is contracted for Serial XX (*The Seeds of Death*) on Wednesday 9 October. Sharples is therefore asked to rewrite his scripts in accordance with the original storyline. Over the next two weeks, Sharples attempts the rewrites, but Dicks needs more changes. Eventually, Sharples says that if he's to do any more rewrites, he needs a rewrite fee. This debate with the BBC drags on into late October – and by Monday 7 October, *The Space Trap* (latterly *The Krotons*) has replaced it. There were similar problems on *The Seeds of Death*. Brian Hayles' storyline dated Monday 5 August still includes Jamie. When the scripts were commissioned on Wednesday 28 August, Hayles was told about Nik and asked to substitute him for Jamie. Hayles had delivered two episodes when, on Wednesday 1 October, he was told that Jamie was in again and Nik was out. Two days later, everybody changed their minds again – now Nik was back in. Hayles submitted the last three scripts with an unknown male companion until the situation was sorted – which is just one of the reasons why Dicks ended up substantially re-writing the last four episodes.

## Which Rentaghost actor originally provided the voice of Azal?

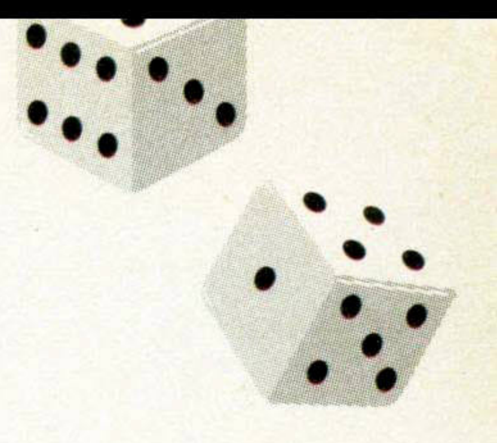


**What's the correct serial code for *Mission to the Unknown* – DC or T/A?**

This week – and opinion on these things does change as we find more forgotten bits of paper – I reckon it's Serial T. DC appears on a document generated for incoming production team John Wiles and Donald Tosh around April/May 1965. Design drawings – such as the one in J Jeremy Bentham's superb *Doctor Who: The Early Years* – give the code as Serial T/A, and are dated Friday 9 July. However, even later drawings dated Tuesday 20 July say it's Serial T Episode 5. And since it has the same production team and the filming was done at the same time as *Galaxy 4*'s, that would make sense. Then again, the wipe sheets for the episode (completed in 1969 and 1974) say 'Serial Ta'. But they were made together. Like *The Rescue* and *The Romans*. Or *Delta and the Bannermen* and *Dragonfire*. (The scripts for *Dragonfire* say Serial 7F/G.)

**Who was originally cast as Sarah Jane Smith, before Lis Sladen?**

That's an interesting one. Late cast changes are not uncommon and you do get actors who rehearse – or indeed actually start filming or recording – before being replaced. There's been a fair few over the years – Haydn Jones was going to be the telephone mechanic (alias The Master) in *Terror of the Autons*, but then got cast in the bigger role of Vosper in the next story, *The Mind of Evil*.



## How did Jon Pertwee bruise his ribs making The Sea Devils ?

You had Susan Jameson playing Miss Morgan in *Colony in Space* until the upper echelons decreed that a vicious woman officer was 'kinky'. Anthony Jackson (Fred Mumford in *Rentaghost*) recorded all of Azal's dialogue for *The Daemons* on Tuesday 4 May 1971 – but that was never used. Baby Nicholas Mutton spent some time being filmed at Ealing Studios on Wednesday 29 March 1972 as a young Sergeant Benton in *The Time Monster* – but what do they do? For some reason they recast him with baby Darren Plant. One wonders what was horrifically wrong with his performance . . . Just six weeks later, on Thursday 18 May, Ann Michelle, the original Lakis, was disposed of by director Paul Bernard for being unpunctual. Andy Ho did filming on *The Mind of Evil* as Fu Peng in early November 1970 – but then director Timothy Combe fired him, and that's why half the film sequences at the Peace Conference are missing from the first two episodes. Roy Denton did three days' rehearsal as '1st Man' in *The Massacre of St Bartholomew's Eve* in February 1966 and was then taken ill; Will Stampe replaced him, but of course the *Radio Times* had already gone to press with Denton's name in it (for all you Roy Denton fans, he's also the plump window-cleaner who collapses in *The Invasion* Episode Six). Sandra Bryant recorded Episode 1 of *The Macra Terror* as Chicki on Saturday 4 March 1967; six days later, her agent asks for her to be released from her commitment to Episode 4, and they contract Karol Keyes on Tuesday 14 March.

**But Sarah was a regular character . . .**

You've also got to bear in mind that often actors aren't contracted formally until a day or so before beginning work. Lis Sladen's contract is dated Thursday 3 May 1973 – that's only four days before she began filming *The Time Warrior* up at Peckforton Castle. If you think that's bad, Michael Craze wasn't contracted as Ben until Thursday 26 May 1966 – he'd started shooting at Ealing on the Monday! Frazer Hines' contract for *The Underwater Menace* was only confirmed on Tuesday 13 December 1966, the day he started filming down in Dorset (and four days before BBC1 broadcast *The Highlanders* Episode 1 – so much for being kept on by viewer demand!).

## Why wouldn't the BBC help the First Doctor in 1963?

**So you *don't* know who was originally cast as Sarah, then?**

No.

**Hang on – you were listing extras a moment ago. Do any famous names appear in uncredited bit parts?**

Well, there's a few. Long before Peter Dean started selling apples and pears down Albert Square as *EastEnders'* Pete Beale, he could be seen as a member of the Sevateem (on film) in Part Two of *The Face of Evil* – making one of four members of *EastEnders'* later regular cast to have appeared in that particular *Doctor Who* story, along with Louise Jameson, Pamela Salem and Leslie Schofield. Bella Emberg – alias 'Blunderwoman' to Russ Abbot – can be seen clearly as one of the two kitchen hags in *The Time Warrior* Part Four, and less clearly as the second nurse out of Wenley Hospital at the start of *Doctor Who and the Silurians* Episode 6. And back at the Queen Vic, *Dimensions in Time* wasn't the first time Mike Reid had shown up in *Doctor Who*. He used to be a stuntman in the sixties and turned up playing heavies in a lot of shows. He was a Greek soldier in *The Myth Makers: Death of a Spy*, a guard in *The Massacre of St Bartholomew's Eve: Bell of Doom* and you can spot him as a soldier in the filmed battle scenes in Episodes 3 and 4 of *The War Machines*. He's the one yelling "Run-arahnd . . . *now*!"

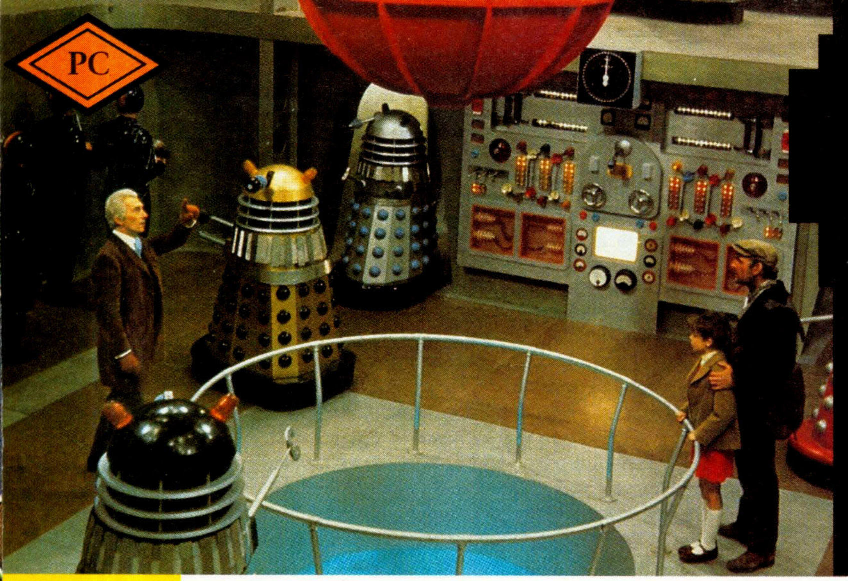
**Now you're getting smart. Hey, you know all those nice colour photographs of Patrick Troughton on the TARDIS set in *The Power of the Daleks*? Why does he have a sticking-plaster on his finger?**

Thanks to the way in which the BBC keep all their accident reports (while junking the programmes the reports actually relate to), we are lucky enough to have a full catalogue of mishaps – great and small – which befell various cast members. In Troughton's case, he cut his finger open on the sharp edge of a steel tape measure during camera rehearsals for Episode 1. This was a prop which he was meant to be using to measure a rock on the Vulcan set – and to make sure that it didn't happen again, it was replaced by a fabric one for recording.

**Any other juicy accidents?**

I'm not sure that I approve of other people's misfortunes being used for entertainment like some televisual-historian version of Jeremy Beadle . . . but Michael Craze fell through a trap-door while rehearsing Episode 4 of *The Smugglers* at Riverside; Jon Pertwee fell off the motorbike filming *The Daemons* at Membury Airfield on Tuesday 20 April 1971; Lis Sladen got some inhibisol in her left eye during recording of the door-melting scene for *The Monster of Peladon* Episode Five; and a molecrane camera swung into William Hartnell's shoulder at 6.10pm on Friday 17 September 1965 while rehearsing *The Myth Makers: Temple of Secrets*. Less spectacularly, there are lots of 'grazes' – Jacqueline Hill's knuckles on a windowframe in *The Dalek Invasion of Earth: Day of Reckoning* and Mr Hines' arm on an IE guard's helmet in *The Invasion* Episode 2 spring to mind. One of the strangest is in the scene in *The Sea Devils* where the Doctor bravely flings himself on barbed wire to enter a minefield, causing Mr Pertwee to bruise his ribs falling on what the accident report calls a "six inch metal tube in his breast pocket" – ie, his sonic screwdriver.

PC



## Where could you have heard the second Dalek film in just 30 minutes?

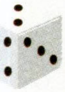
**Going back to *The Power of the Daleks*, didn't script editor Dennis Spooner once say he cut a long scene featuring the food machine from it?**

Yes, he did say that, but it seems that the scene he was referring to is actually about a medical machine. It features the Doctor and Ben and doesn't advance the plot one iota, but is preserved in Whitaker's rehearsal script for *Doctor Who and the Power of the Daleks* Episode 3: *Servants of Masters*. Basically, Ben and the Doctor enter the room where they'd agreed to meet Polly for a medical check, although the Doctor claims he hasn't felt better "for – let's see – two hundred and fifty years!" When the Doctor uses the medical machine, lots of alarms sound, and the Doctor explains "This wouldn't work for me. I'm seven hundred and fifty years old." "Oh yes," says Ben. "I thought you'd just been around? Must have shed a few hundred mustn't you?" "Plasticine, Ben, is still plasticine – whatever shape you change it to," retorts the Doctor.

**Shame it doesn't exist. Do you have any missing episodes?**

No. And I've checked behind the sideboard, been through all those boxes in the loft and asked the neighbours, too . . .

**A simple 'no' would have done. But getting back to this business about London 1963, you've got me quite intrigued.**



Look, it's really not worth bothering about. Look at all the other wonderful pieces of trivia here at your fingertips. You know Bryan Mosley – Alf Roberts in *Coronation Street*? Well, not only did he play Malpha in *The Daleks' Master Plan*, but also he played the Hollywood prop man as 'Buddy Windrush'. That was the name he used for stuntwork – the same name he used as a pirate in *The Smugglers*. Talking of people with two names: John Maxim, who played Frankenstein's monster in *The Chase*, was also 'John Wills', who played the 1st Cyberman in *The Moonbase*. More on names: did you know that Jamie's surname is generally spelled 'MacCrimmond' on scripts from around 1968? Edward Travers – where does that Christian name come from eh? Well, it's in the stage directions of the script for *The Abominable Snowmen* Episode 1. Likewise, you've got Professor Rufus Parry and Captain Ted Hopper on casting documents for *The Tomb of the Cybermen*. Kit Pedler was invited to the BBC to comment on the first episode of *Counterstrike* on Monday 11 September 1967. Anthony Coburn was . . .

**Hang on. What's *Counterstrike*? Another working title you've been keeping from me?**

No, it was another series altogether – the BBC's attempt to do *The Invaders* on a budget of about £50. Very obscure. Now, where was I? Anthony Coburn was originally commissioned in June 1963 for two four-part stories. Bill Strutton's serial is referred to as *Dr Who and the Webbed Planet* on all his copyright payment forms. Gerry Davis completed revisions on Episodes 3 and 4 of *The Tenth Planet* after Kit Pedler had been admitted to St George's Hospital, Tooting. Two Daleks appeared in an episode of the Roy Kinnear sitcom *A World of His Own* on Friday 21 August 1964; it was written by Dave Freeman, one of Terry Nation's old radio colleagues from his days writing *Floggitt's* in 1956. *Doctor Who* was used to illustrate a series of the Royal Institute Christmas Lectures in January 1970 on BBC2. How about the Daleks appearing on *The Sky at Night* in April 1968? The movie *Daleks – Invasion Earth 2150AD* was broadcast on the BBC Light Programme on Friday 18th November 1966 as a 30-minute abridgement in *Movietime*. A behind-the-scenes film report on recording of *The Sea Devils* on Monday 15 November 1971 appeared on the schools programme *Television Club* on Monday 21 February 1972. *Of Ombudsmen and Cybermats* was a discussion programme on BBC Radio 3 with Kit Pedler on Thursday 5 June 1969. The name of The Master hadn't been devised when Barry Letts cast Roger Delgado – he was contracted on Monday 23 March 1970 as 'Renegade Time Lord'. As well as appearing in *Crimefile – The Master* for *Doctor Who and the Daleks* in 1993, Shaw "keep 'em peeled" Taylor announced the *Galaxy 4* trailer on Friday 10 September 1965 at 8.00pm. There was a new . . .

## Why does Patrick Troughton have a plaster on his finger in this picture?

PT

**Look, for the last time, what was the Doctor doing on Earth in 1963?**

All right – but it's very silly. If you've seen *The Keys of Marinus*, there's a bit in the TARDIS at the start of the first episode where the travellers discuss why the Doctor doesn't have a colour scanner in his ship. Now, in the camera script (not a draft script, but a 'we-are-going-to-record-this-on-Friday' script), the Doctor comments upon this, telling Barbara: "I was working on that on your planet – you remember the first time we met. My colour rays aren't mixing properly. I went along to the BRITISH BROADCASTING CORPORATION but they were infernally secretive." Susan then recalls "Was that the day you came back in such a bad temper, Grandfather?"

**So he was on Earth not hiding the Hand of Omega or hiding from a galactic war – but *developing colour television*?**

Yeah.

**Something which America had had for years?**

Yeah.

**That's silly.**

I did warn you.

**Look Pixley, you can't just end an article on an anti-climax like that.**

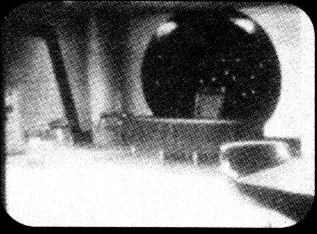
Can't I?

# The Telesnap Archive

## The Faceless Ones
Episode 6

**During the seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost forever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures . . .**

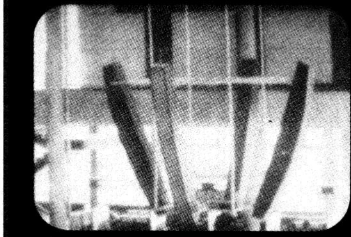
THE FACELESS ONES



Slipping away from the main party, the Doctor suggests that he and Nurse Pinto try to find the missing passengers. But they haven't got far when they run into Captain Blade and the stewardess . . .

Bluffing, the Doctor claims that they were on their way to the accommodation centre. "You won't be needing living space," says Blade; he knows that they are human.

At Gatwick, Meadows repeats his claim not to know where the originals are. Superintendent Reynolds needs more men to help locate them; the Commandant has all incoming flights diverted, and orders all staff to assist.



Over the tannoy, he tells all available staff to report to the airport police – and apologises to passengers for the temporary suspension of all outboard flights.

Meanwhile, the search continues.

The Doctor is led into the control centre of the space station. The alien Jamie sits silently working at one of the consoles. "What did you hope to achieve here?" demands the Director.

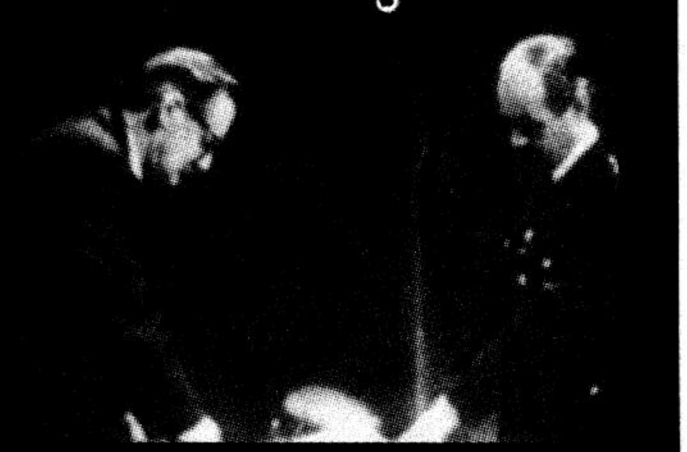
The Doctor pleads for the lives of the missing tourists. "They're only human beings," retorts the alien. "We are the most intelligent beings in the universe." 'Jamie' interrupts; the flight from Frieberge has departed.

The Director will decide who will take on the Doctor's appearance – and confirms that the originals not considered 'special' are hidden at the airport. "Where they will never be found," he boasts.

At the airport, the search goes on. Meanwhile, 'Blade' asks the Doctor what he meant about the aliens' 'special people'. The Doctor explains that if any of the originals are tampered with, the fakes would be finished.

"He's lying," snaps Blade, ordering the Doctor processed before the Director returns. "You'd better process me quickly," says the Doctor, ". . . any minute now you will cease to exist. You're first on the list!"

"What list?" demands Blade. The Doctor claims that the originals have been found – and that they will soon be 'de-processed', starting with Blade. He suggests they contact the airport if they don't believe him.



Reynolds is giving the Commandant an update on the search when an air traffic controller interrupts; an unidentified station is asking for the Commandant in person.

"We understand you have found some property in which we have some interest?" asks the alien Jamie. "Yes, we have that property," responds the Commandant, ". . . and can now destroy you."

"The Doctor must be trying some sort of bluff," guesses the Commandant. "And we're not being much help to him," adds Reynolds.

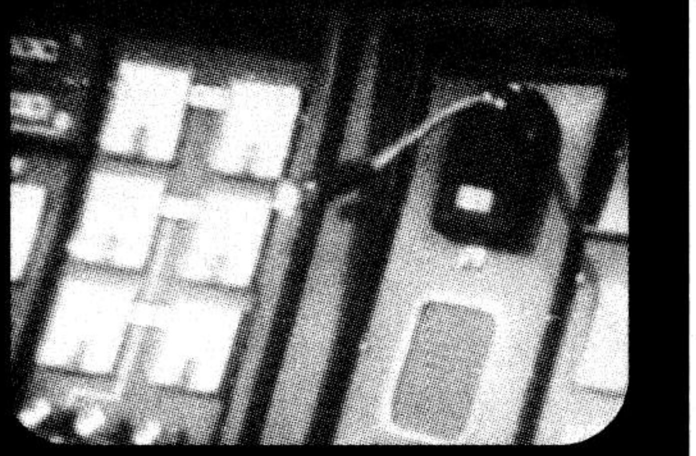
Samantha Briggs and Jean Rock return to the Chameleon Tours kiosk to look for some files. "It suddenly dawned on me," says Sam. "What would they be doing with so many coaches?"

"Why didn't that occur to me?" wonders Jean as she locates the file. "You don't have all the brains in London," quips Sam.

"There," says Sam, pointing at the file. "25 car numbers, 25 people."

The aliens demand to know why the Commandant won't state where the 'property' was found; he says that the police haven't told him yet. Reynolds takes a call – and announces that the two girls may have found a clue.

"I'll try and stall them," says the Commandant as the Superintendent leaves. The alien announces that they are closing down communications; the Commandant's calls go unanswered.



"Gatwick Airport to Chameleon headquarters," he calls repeatedly – but there is no response from the satellite.

The Director tells 'Jamie' to turn off the communicator. "He said they had found our originals," explains Blade, going on to say that the Doctor was bluffing. He is ordered to continue with the processing.

"You're going to get a surprise when 25 of your people disintegrate," says the Doctor. Blade directs the Doctor to a processing unit. The Doctor reaches down and tampers with it.

"Sit down!" barks Blade, ignoring the Doctor's frivolous questions. Suddenly, the machine explodes. "Oh dear," says the Doctor. "You should have been watching him," snaps the Director. A new unit is sent for . . .

"You haven't averted your fate," the Director tells the Doctor. "Only postponed it."

In the airport car park, Jean searches for the vehicles on the list . . .

Nearby, Sam does the same. Meanwhile, another unit is brought in and the Doctor is ordered once more to sit down. "You're quite sure it's safe now?" the Doctor quips.

Sam finds one of the cars . . .

. . . and calls out to Jean.

Sam peers through the window and scans the inside.

Jean joins her – and, in the boot, they find one of the originals.

"Is everything ready now?" asks the Director. "Almost," a technician responds. 'Jamie' informs them that Gatwick are claiming to have found the originals. The Director tells him to ignore them: "They're bluffing again."

Receiving no response, the Commandant decides that a practical demonstration is needed. Reynolds contacts one of his men. In the car park, an arm cuff is removed from one of the lined-up bodies . . .

The technician vanishes in a flare of light. "They have found them," blurts Blade.

"His equipment could have gone wrong," retorts the Director. Blade presses him as to what could have gone wrong. "That is a question for our scientists," the Director reacts.

"By the time they tell you there's nothing wrong with it, you will all have disintegrated – except, of course, the Director," says the Doctor – a fact which, he continues, should concern Blade and Spencer.

Blade insists they contact the airport. "We've finished with Gatwick Airport," snaps the Director. "And what if they haven't finished with us?" retorts Blade. He draws his gun to make his point.

Blade orders 'Jamie' to make contact with the airport. The Commandant informs the aliens exactly where they found the originals – and says that they have eliminated one of the Chameleons' personnel.

The Commandant then demands to speak to the Doctor immediately – or the next to be 'eliminated' will be Captain Blade. "Release him," orders Blade.

After both he and Nurse Pinto are released, the Doctor speaks into the mic: "Stand by while I negotiate." The Doctor tells the aliens that he will guarantee their continued existence if the abducted teenagers are returned.

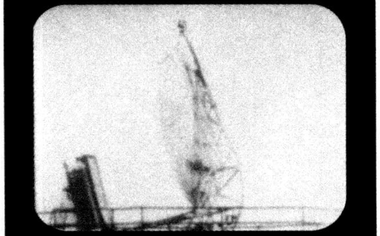
The Director lies, saying that the equipment to reverse the miniaturisation process is on their home planet – but Blade says that the planes themselves are two-way miniaturisation chambers.

The Doctor says that they must revert to their former state; their scientists must find another solution. "It's better than death," says Spencer; they accept. The Director sneers, and goes to leave. Spencer levels his gun.

"Look out!" warns 'Jamie', leaping at Spencer. Blade fires; both 'Jamie' and the Director lie dead on the floor. The Doctor informs Gatwick that negotiations have been successfully concluded – and goes in search of his friends.

Spencer shows the Doctor to a room. In a covered booth, he finds the real Jamie; in another, the bewildered Inspector Crossland. "Now, Ben and Polly," the Doctor announces, "then back to Gatwick."

Flights have been resumed at Gatwick . . .



. . . and the airport returns to business as usual.

As the Doctor prepares to leave, Crossland says that he will be staying for a while to "tidy things up". The Doctor tells Blade that he might be able to give their scientists a few ideas of his own . . .

Later, at air traffic control, the Commandant takes a call from Brussels. The Doctor enters, wanting to find out where his Police Box is. He tells Jean to see to it that the Doctor gets his property back and wishes them all well.

"Come along," the Doctor tells Jamie and Sam. "We must find Ben and Polly and get to the TARDIS."

"Well, I'd better say goodbye, then," Jamie tells Sam, nervously. "Well, I'll see you around, then," she says. "Around where?" he asks. "You know," she smiles. "Around."

"Ah, you're not just going off like that?" she teases him as he heads for the door. He stammers, saying he must join his friends. They stumble over their words again before she finally grabs him: "Thanks for everything."

A car pulls up outside a hangar, and Ben and Polly get out. "Hey, Doctor," Polly cries out as she sees him beside the hangar.

The Doctor is peering around the hangar. "What are you doing?" asks Polly. "I'm looking for the TARDIS," he says. "Oh, can't we stay in London for a while?" she asks. Ben agrees – especially when he learns the date.

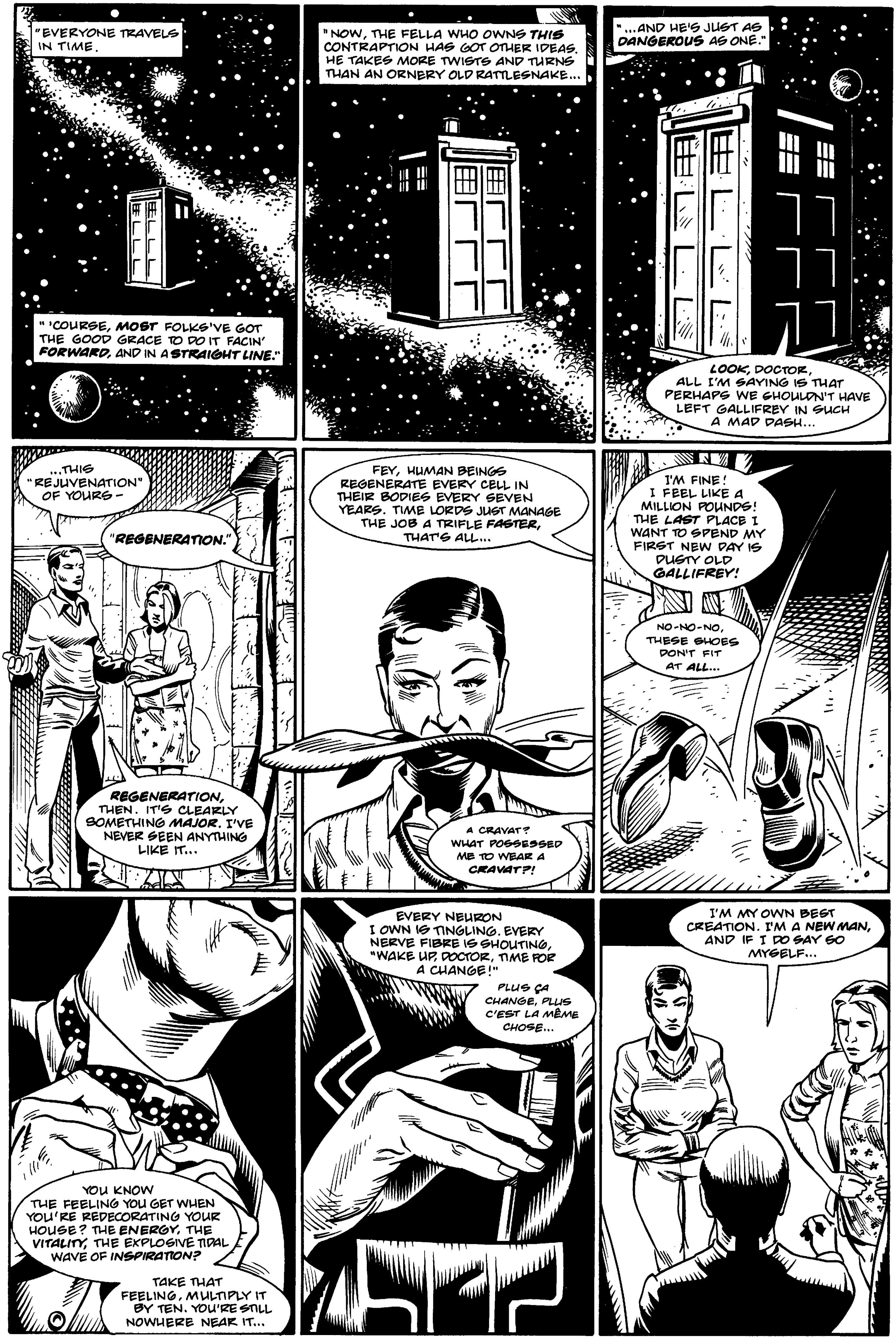
"Don't you see?" he explains. "July the 20th, 1966 is when it all began. We're back to when it all started." "That means it's as if we've never been away," says Polly. "You really want to go?" asks the Doctor, sadly.

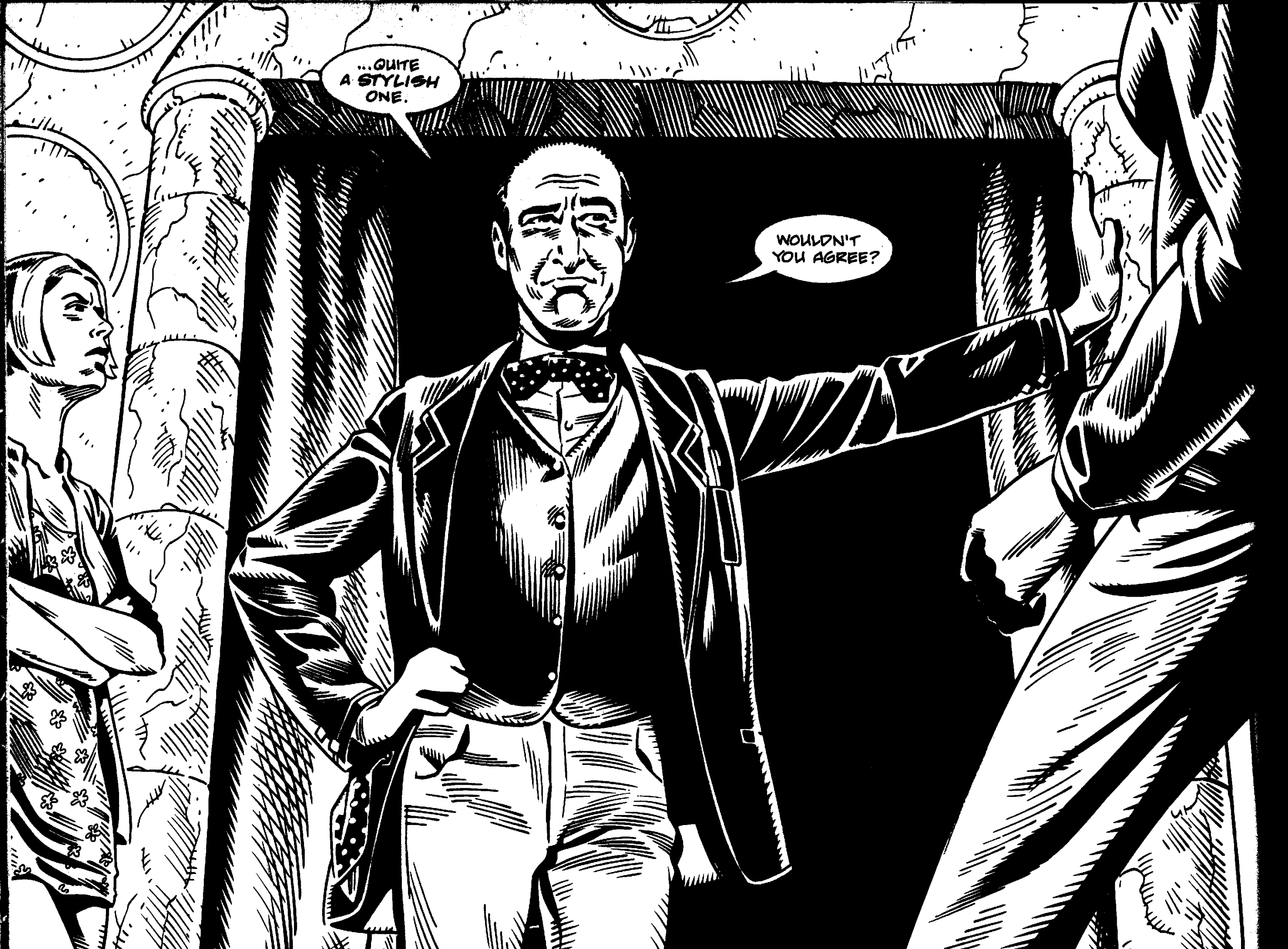
Explains Ben: "The thing is, it's our world." "All right then, off you go," says the Doctor. "Ben can catch his ship and become an Admiral and you, Polly – you can look after Ben." "I will," she says, holding back tears.

"You will be safe, won't you?" she sobs. Jamie tells her he will look after the Doctor. "Goodbye, Doctor," says Ben. "I might see you sometime. Take care."

As Ben and Polly take a last look back, the Doctor tells Jamie the TARDIS is missing. "You mean someone's stolen it?" asks Jamie. "I don't know," says the Doctor, "but that's what we're going to find out. Come on!"

Compiled by Matthew Pereira

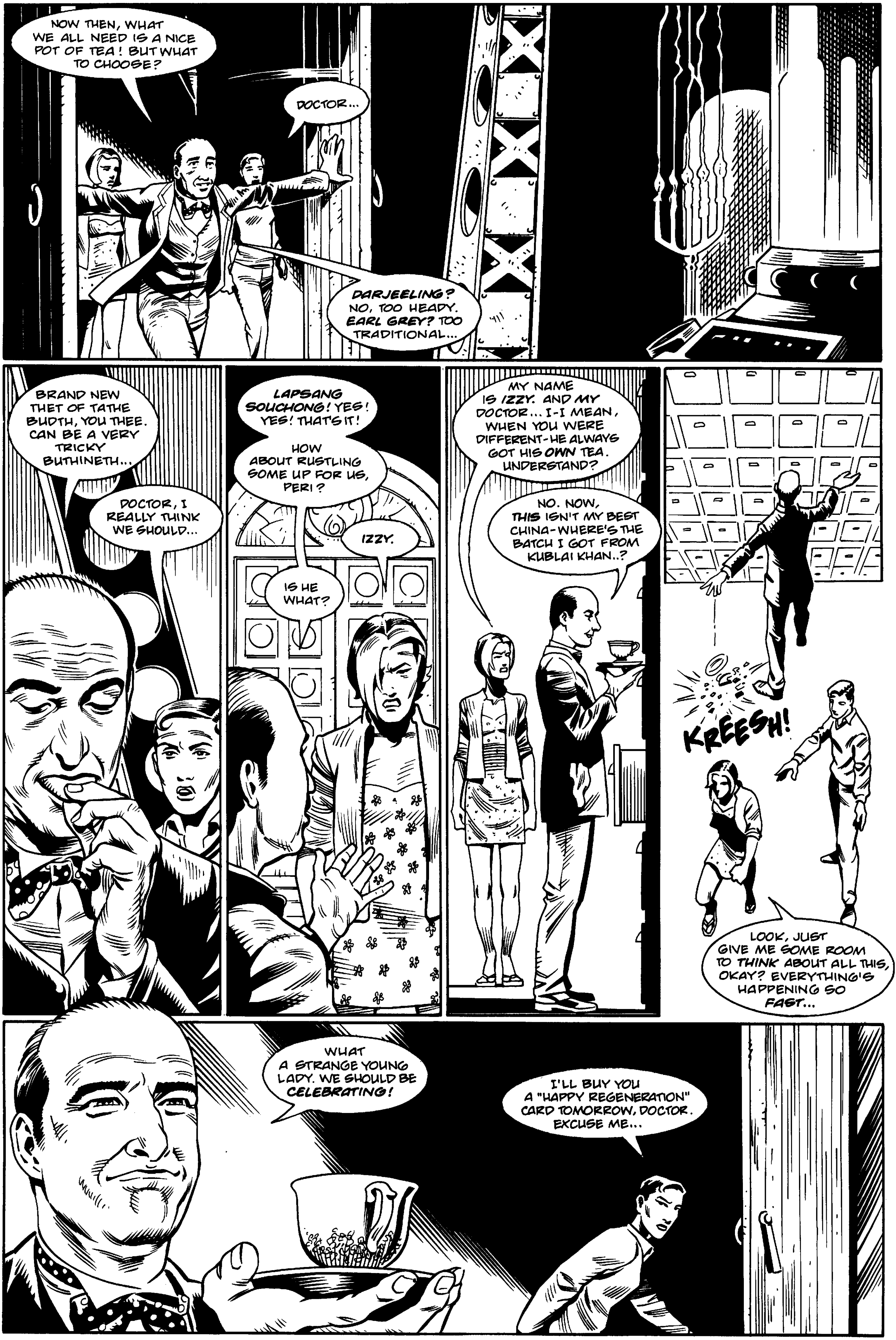

"EVERYONE TRAVELS IN TIME.
" 'COURSE, **MOST** FOLKS'VE GOT THE GOOD GRACE TO DO IT FACIN' **FORWARD**, AND IN A **STRAIGHT LINE**."
"NOW, THE FELLA WHO OWNS **THIS** CONTRAPTION HAS GOT OTHER IDEAS. HE TAKES MORE TWISTS AND TURNS THAN AN ORNERY OLD RATTLESNAKE...
"...AND HE'S JUST AS **DANGEROUS** AS ONE."
**LOOK**, DOCTOR, ALL I'M SAYING IS THAT PERHAPS WE SHOULDN'T HAVE LEFT GALLIFREY IN SUCH A MAD DASH...
...THIS "REJUVENATION" OF YOURS –
"**REGENERATION.**"
**REGENERATION**, THEN. IT'S CLEARLY SOMETHING **MAJOR**. I'VE NEVER SEEN ANYTHING LIKE IT...
FEY, HUMAN BEINGS REGENERATE EVERY CELL IN THEIR BODIES EVERY SEVEN YEARS. TIME LORDS JUST MANAGE THE JOB A TRIFLE **FASTER**, THAT'S ALL...
A CRAVAT? WHAT POSSESSED ME TO WEAR A **CRAVAT?!**
I'M FINE! I FEEL LIKE A MILLION POUNDS! THE **LAST** PLACE I WANT TO SPEND MY FIRST NEW DAY IS DUSTY OLD **GALLIFREY!**
NO-NO-NO, THESE SHOES DON'T FIT AT **ALL**...
YOU KNOW THE FEELING YOU GET WHEN YOU'RE REDECORATING YOUR HOUSE? THE **ENERGY**, THE **VITALITY**, THE EXPLOSIVE TIDAL WAVE OF **INSPIRATION?**
TAKE THAT FEELING, MULTIPLY IT BY TEN. YOU'RE STILL NOWHERE NEAR IT...
EVERY NEURON I OWN IS TINGLING. EVERY NERVE FIBRE IS SHOUTING, "WAKE UP, DOCTOR, TIME FOR A CHANGE!"
*PLUS ÇA CHANGE, PLUS C'EST LA MÊME CHOSE...*
I'M MY OWN BEST CREATION. I'M A **NEW MAN**, AND IF I DO SAY SO MYSELF...

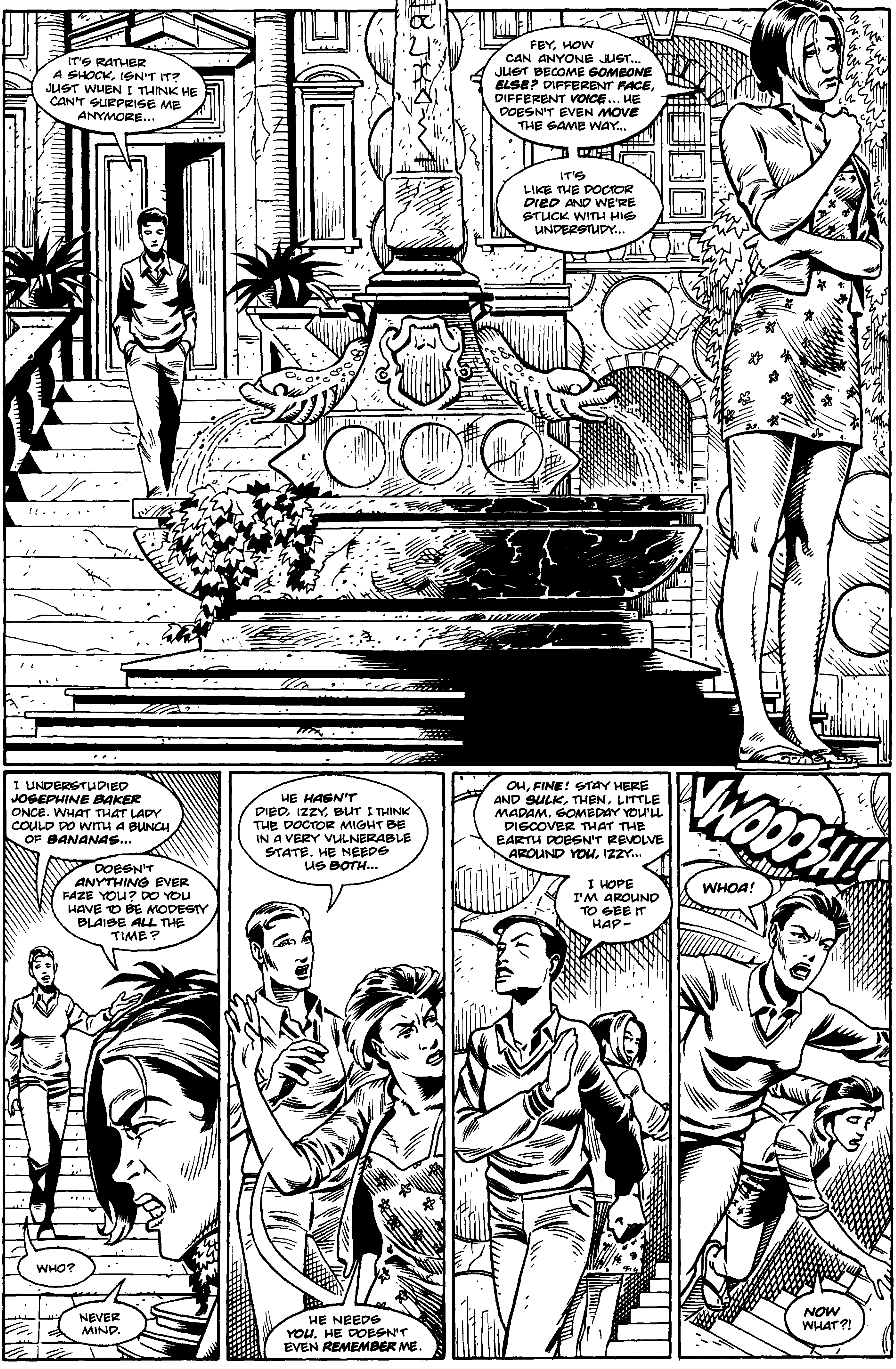

...QUITE A STYLISH ONE.
WOULDN'T YOU AGREE?

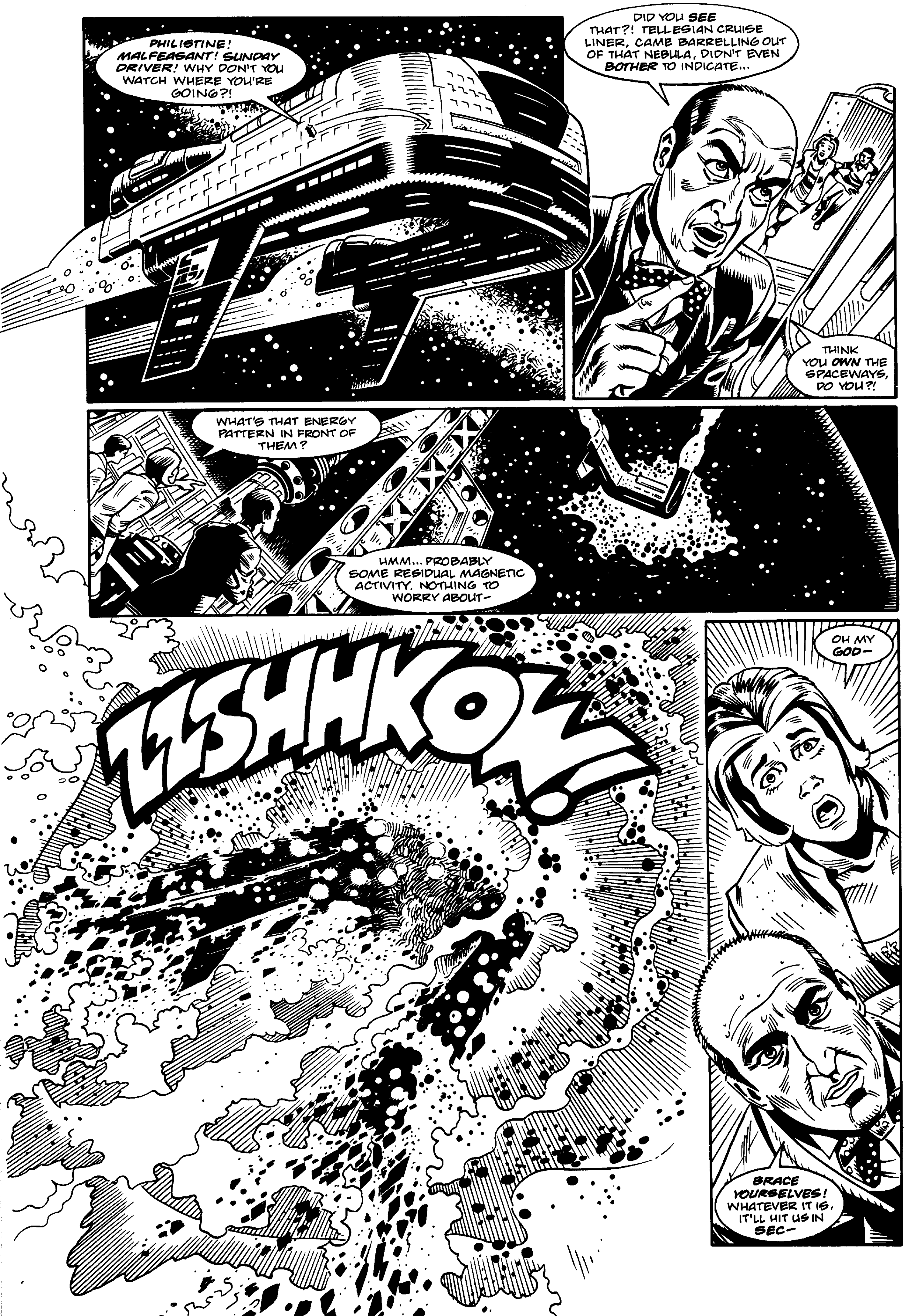
STORY: SCOTT GRAY
PENCILS: MARTIN GERAGHTY
INKS: ROBIN SMITH
LETTERING: ELITTA FELL
EDITORS: GARY GILLATT
and ALAN BARNES

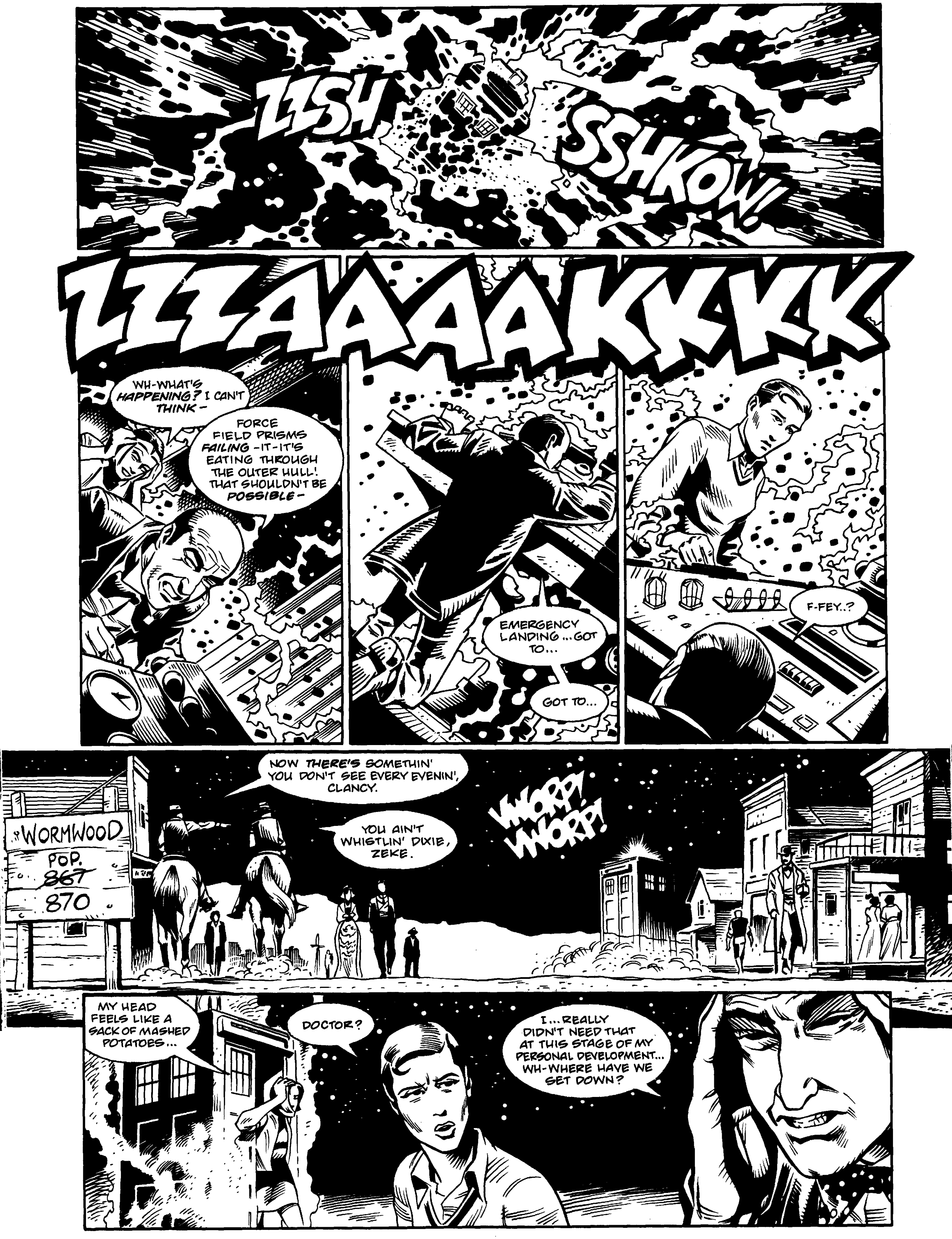
# WORMWOOD

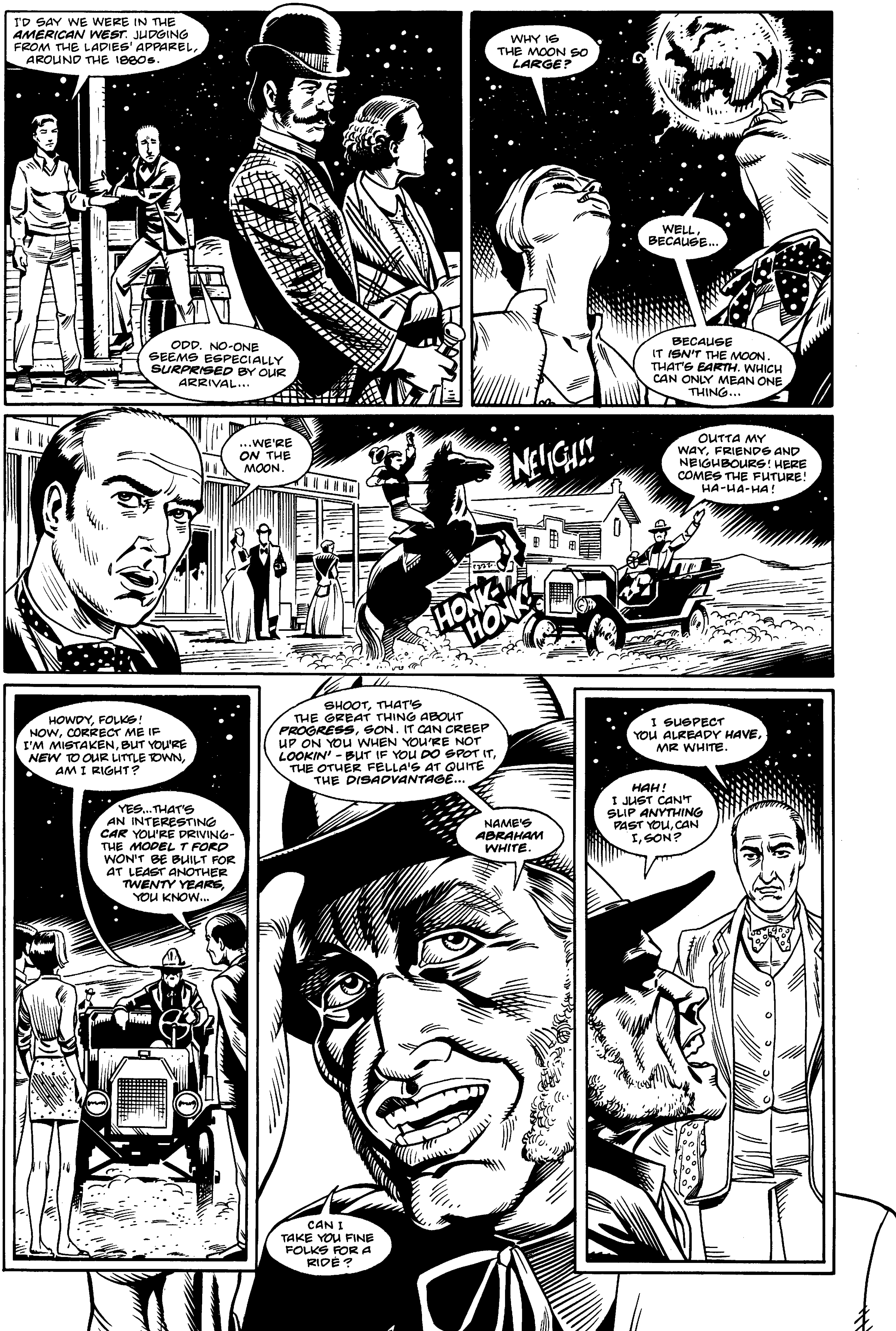
## Part One

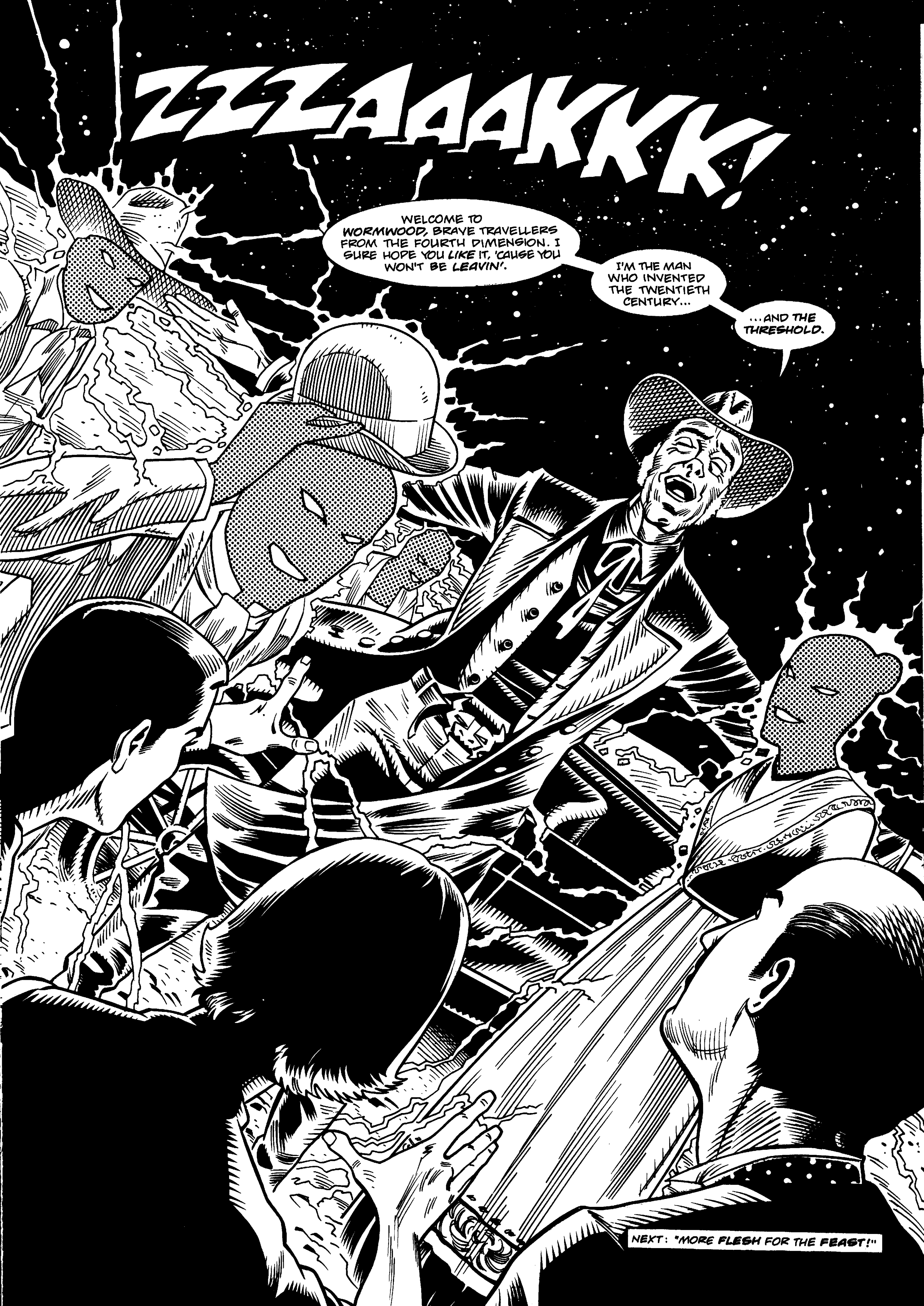

NOW THEN, WHAT WE ALL NEED IS A NICE POT OF TEA! BUT WHAT TO CHOOSE?
DOCTOR...
DARJEELING? NO, TOO HEADY. EARL GREY? TOO TRADITIONAL...
BRAND NEW THET OF TATHE BUDTH, YOU THEE. CAN BE A VERY TRICKY BUTHINETH...
DOCTOR, I REALLY THINK WE SHOULD...
LAPSANG SOUCHONG! YES! YES! THAT'S IT!
HOW ABOUT RUSTLING SOME UP FOR US, PERI?
IZZY.
IS HE WHAT?
MY NAME IS IZZY. AND MY DOCTOR... I-I MEAN, WHEN YOU WERE DIFFERENT-HE ALWAYS GOT HIS OWN TEA. UNDERSTAND?
NO. NOW, THIS ISN'T MY BEST CHINA-WHERE'S THE BATCH I GOT FROM KUBLAI KHAN..?
KREESH!
LOOK, JUST GIVE ME SOME ROOM TO THINK ABOUT ALL THIS, OKAY? EVERYTHING'S HAPPENING SO FAST...
WHAT A STRANGE YOUNG LADY. WE SHOULD BE CELEBRATING!
I'LL BUY YOU A "HAPPY REGENERATION" CARD TOMORROW, DOCTOR. EXCUSE ME...


IT'S RATHER A SHOCK, ISN'T IT? JUST WHEN I THINK HE CAN'T SURPRISE ME ANYMORE...
FEY, HOW CAN ANYONE JUST... JUST BECOME **SOMEONE ELSE?** DIFFERENT **FACE**, DIFFERENT **VOICE**... HE DOESN'T EVEN **MOVE** THE SAME WAY...
IT'S LIKE THE DOCTOR **DIED** AND WE'RE STUCK WITH HIS UNDERSTUDY...
I UNDERSTUDIED **JOSEPHINE BAKER** ONCE. WHAT THAT LADY COULD DO WITH A BUNCH OF **BANANAS**...
DOESN'T **ANYTHING** EVER FAZE YOU? DO YOU HAVE TO BE MODESTY BLAISE **ALL** THE TIME?
WHO?
NEVER MIND.
HE **HASN'T** DIED, IZZY, BUT I THINK THE DOCTOR MIGHT BE IN A VERY VULNERABLE STATE. HE NEEDS US **BOTH**...
HE NEEDS **YOU**. HE DOESN'T EVEN **REMEMBER** ME.
OH, **FINE!** STAY HERE AND **SULK**, THEN, LITTLE MADAM. SOMEDAY YOU'LL DISCOVER THAT THE EARTH DOESN'T REVOLVE AROUND **YOU**, IZZY...
I HOPE I'M AROUND TO SEE IT HAP-
WOOOSH!!
WHOA!
NOW WHAT?!


PHILISTINE! MALFEASANT! SUNDAY DRIVER! WHY DON'T YOU WATCH WHERE YOU'RE GOING?!
DID YOU SEE THAT?! TELLESIAN CRUISE LINER, CAME BARRELLING OUT OF THAT NEBULA, DIDN'T EVEN BOTHER TO INDICATE...
THINK YOU OWN THE SPACEWAYS, DO YOU?!
WHAT'S THAT ENERGY PATTERN IN FRONT OF THEM?
HMM... PROBABLY SOME RESIDUAL MAGNETIC ACTIVITY. NOTHING TO WORRY ABOUT–
ZZSHHKOW!
OH MY GOD–
BRACE YOURSELVES! WHATEVER IT IS, IT'LL HIT US IN SEC–


ZZSH
SSHKOW!
ZZZAAAKKKK
WH-WHAT'S *HAPPENING?* I CAN'T *THINK*-
FORCE FIELD PRISMS *FAILING*-IT-IT'S EATING THROUGH THE OUTER HULL! THAT SHOULDN'T BE *POSSIBLE*-
EMERGENCY LANDING...GOT TO...
GOT TO...
F-FEY..?
NOW *THERE'S* SOMETHIN' YOU DON'T SEE EVERY EVENIN', CLANCY.
YOU AIN'T WHISTLIN' DIXIE, ZEKE.
VWORP! VWORP!
WORMWOOD
POP.
~~867~~
870
MY HEAD FEELS LIKE A SACK OF MASHED POTATOES...
DOCTOR?
I...REALLY DIDN'T NEED THAT AT THIS STAGE OF MY PERSONAL DEVELOPMENT... WH-WHERE HAVE WE SET DOWN?


I'D SAY WE WERE IN THE *AMERICAN WEST*. JUDGING FROM THE LADIES' APPAREL, AROUND THE 1880s.
ODD. NO-ONE SEEMS ESPECIALLY **SURPRISED** BY OUR ARRIVAL...
WHY IS THE MOON SO *LARGE*?
WELL, BECAUSE...
BECAUSE IT *ISN'T* THE MOON. THAT'S *EARTH*. WHICH CAN ONLY MEAN ONE THING...
...WE'RE ON THE MOON.
NEIGH!!
OUTTA MY WAY, FRIENDS AND NEIGHBOURS! HERE COMES THE FUTURE! HA-HA-HA!
HONK-HONK!
HOWDY, FOLKS! NOW, CORRECT ME IF I'M MISTAKEN, BUT YOU'RE *NEW* TO OUR LITTLE TOWN, AM I RIGHT?
YES...THAT'S AN INTERESTING **CAR** YOU'RE DRIVING- THE **MODEL T FORD** WON'T BE BUILT FOR AT LEAST ANOTHER **TWENTY YEARS**, YOU KNOW...
SHOOT, THAT'S THE GREAT THING ABOUT **PROGRESS**, SON. IT CAN CREEP UP ON YOU WHEN YOU'RE NOT *LOOKIN'* - BUT IF YOU *DO* SPOT IT, THE OTHER FELLA'S AT QUITE THE *DISADVANTAGE*...
NAME'S **ABRAHAM WHITE**.
CAN I TAKE YOU FINE FOLKS FOR A RIDE?
I SUSPECT YOU ALREADY *HAVE*, MR WHITE.
*HAH*! I JUST CAN'T SLIP *ANYTHING* PAST YOU, CAN I, SON?


ZZZAAAKKK!
WELCOME TO WORMWOOD, BRAVE TRAVELLERS FROM THE FOURTH DIMENSION. I SURE HOPE YOU LIKE IT, 'CAUSE YOU WON'T BE LEAVIN'.
I'M THE MAN WHO INVENTED THE TWENTIETH CENTURY...
...AND THE THRESHOLD.

NEXT: "MORE **FLESH** FOR THE **FEAST**!"

# The life & times of Jackie Jenkins

**What do Blackpool, cheesy flock wallpaper and a roomful of decrepit *grand-dames* mean to Chas? Why, *The Deadly Assassin*, of course . . .**

He was perched before the TV on a stool remembered as black, soft, PVC-covered, chrome-legged and with a crossbar that his toes couldn't reach; a stool which had, several years prior, belonged to the kitchen and would, several years later, vanish completely – but which was, at this point, his.

On it, Chas saw the Doctor die.

"*Die*," he stresses. "He simply collapsed in front of me with nothing more than the length of a Jaffa Cake box to distance us. I always watched TV that closely then. You could feel the static tickling the end of your nose. It was alive, and without a remote there was still the need to have the channels at your fingertips." Or as good as. The three stations could be found by turning a large serrulated dial – like a radio's – which was optimistically emblazoned, silver on black, with undelivered promises: BBC3, ITV2 and something mysteriously labelled 'UHF'. The dial sat high to the right, above a yellowed, gauze-covered speaker. Sarah Jane cried in black-and-white to the left of it while Chas viewed alone, a glass of milk in one hand and a melted Penguin biscuit in the other. And although unsure of the meaning of such a difficult word as 'omnibus', he was, nonetheless, aware of the story's familiarity.

"I was," he says, "aware. Aware of my tiny, dodgy, worn, green cords and red paisley shirt, aware that the air smelled of mince pies and that Christmas was wonderful. At 4.30 on 27 December 1974 at an impossibly young age in front of an impossibly cumbersome television, I was aware of everything with a clarity so heightened and precise that it could've been yesterday – if it weren't for the fact I can't recall that nearly half as well."

Shelf life!

## Wednesday evening

The alarming truth is that through *Doctor Who*, Chas can gauge his life. It's a measure of near-pinpoint accuracy, an almost failsafe system through which events can be chronologically ordered by means of what was happening *Who*-wise. Nigel can do it too, and although others may consider this a rather facile hook on which to hang one's memories, it is, nevertheless, a method, and a largely unconscious one, which catalogues your schools, your holidays, your Christmases and birthdays, your winters and summers, your college and work. The programme continually offers reference points to your own existence. The result is that although Nigel recollects that being dragged unwillingly to the Upper Circle on 12 January 1980 meant that his Season Seventeen concluded not with an outsized bull in a skirt but with an equally grotesque puss in boots, his sister and parents, the purveyors of such torment, have all but forgotten it.

Recently, customising a small room vacated by a large deep-freeze, Chas was repositioning a chest of drawers which bulged with personal memorabilia. I plucked his Denys Fisher Tom doll from where it'd lain sandwiched between a Pocket Simon and an empty box that had once contained 'Doctor Who Candy Favourites'. Fisher's Tom was Mediterranean-looking and bore the features not of Mr Baker but rather, Starsky's Hutch. It was sockless, with incredibly small feet, and sported a three-tone synthetic stocking where its scarf should've been, but it was evident from the way Chas took it from me, fastidiously smartening its appearance, that the effigy had retained something of the original's greatness.

I want candy!

"Christmas present," he said. I muse that I'd probably been given my Sindy around the same time, but the difference between us was he could remember which Christmas: 1977.

Target books offer Chas similar triggers, each individual novelisation bound up with locations and personal history – the more unusual the purchase, the quicker the recall.

*The Time Warrior*: "John Menzies, Paddington Station. I stayed in a hotel in Piccadilly Circus where the Coke sign, like in a *film noir*, lit up the room every 15 seconds."

"When?"

"May 1980. We did Madame Tussaud's – six months too early, as it turned out."

*The Highlanders*: "Bought, ironically, in Scotland. We spent a week at The Star, where I read a harmless article concerning Michael Grade, the BBC's new controller. He had a vision, it said. August 1984."

*The Daleks*: "Town."

*The Horns of Nimon*: "Dover Hoverport, 1980. Family left for a four-day break in Paris, Friday 24 October. On the following cold Sunday I saw a wet, day-old English newspaper. Tom was waving goodbye from its front."

*Pyramids of Mars*: "The Lizard, Cornwall." '77 again.

*The Giant Robot*: "Junior School Book Club, where novels and picture books were haphazardly thrown on tables, hexagon-shaped and formica."

Whilst he was detailing *Death to the Daleks* (uncovered in a gift shop on the edge of Dartmoor), I was struck by what I've been largely denied. It's not that the past is irretrievable, more the state that it's in. Knotted, jumbled, contradictory. For example, I've no idea when the wedding of my infrequently-seen cousin was except that I was older than six and younger than 12, or where Enid Blyton's *Naughty Amelia Jane*, that most precious and repeated of childhood reading, came from, let alone who bought it and when. That I stumbled late into fandom enabled me to check my life against relevant seasons, although admittedly there weren't many left – and, like Chas and Nigel, I found the gift mostly involuntary. But through a deep pool of mental cross-referencing I've settled family debates as to when the conservatory blew down, of the 1988 Olympics, of a microwave that bust the day I heard *Tomb* was found. And if they can't recall which Auntie stayed a week too long which Christmas, I can – for she interrupted the last six minutes of *Greatest Show* as if it were her life's mission. Similarly, at Chas', an excursion to Blackpool's illuminations had been narrowed down to one of three possible years until he recalled watching *The Deadly Assassin* in a gaudy, flock-papered TV lounge with other people's grannies, thus fine-tuning the date to a few weeks.

A timeline of sadness, my brother calls it. He belongs to a world mass which can only, it appears, accurately account for its movements by means of public deaths and assassinations. Ironic.

# Life thru a lens

**TV veteran Paddy Russell had notched up a considerable list of *Doctor Who* credits by the time she went to BBC Birmingham to direct *Horror of Fang Rock*, next month's BBC Video release – but was she ready to take on a very stroppy Doctor? Peter Griffiths listens in on tales of trouble at t' (Pebble) Mill . . .**

Talking with Paddy Russell is a fascinating experience. Her career has spanned five decades, initially at the BBC and later as a freelance director. She worked closely with one of the most influential figures in BBC history – director Rudolph Cartier – and wasn't afraid to speak her mind or pursue her own vision when it came to realising her own productions. It was clear, however, just from the time we spent chatting that Paddy isn't necessarily a stubborn or contrary person; rather, it was her inherent assuredness and determination which made her one of the BBC's first female directors.

One or two of Paddy's five cats paw me as she makes coffee, pores over her meticulously-kept files and describes her early career. "I did my first television, *Toad of Toad Hall*, as an actress. It was 1951, and I was still at drama school. The producer, Michael Barry, would come to the Guild Hall to find small people who could sing to play the animals, and I auditioned and got in. I did three shows with Michael, and on the last two – *Adventure Story* and *The Insect Play* – I prompted and assistant stage-managed as well. It was on that last one that the stage manager broke her arm, so I ended up doing both jobs. I quite liked it.

**"I didn't have a particularly good reputation with producers – I'm afraid I was known as 'difficult'!"**

"The next job I was offered was by one of the casting directors – who were called booking assistants at the BBC – who said they were looking for a stage manager to work with Rudolph Cartier. It was something like a three-week engagement. Television was big money back then, so I said 'all right'. She warned me that Rudy had a very difficult reputation, and it had been a different stage manager on each of his four or five productions for the BBC to that point. And Rudy and I did have one or two rows, but I worked with him for ten years."

At the end of that decade, Paddy was ready to become a director herself. "I had done some directing when I was still a unit manager. My first job was a series called *Return and Answer*, in which six historical characters were subjected to a modern cross-examination over some aspect of their lives. It was thrown to me because no-one else wanted to do it. The departmental organiser, a lovely guy called Elwyn Jones, put me up for it. Then there was a Hugh Leonard play set in Dublin airport, *Late Arrival of the Incoming Aircraft*. It was so popular the BBC put it out three times.

"I only became a director officially in 1964, and I had to leave the BBC to do it. I had applied three times, but there just weren't any women directors at the time. I was one of the first. I'd had similar problems getting to become a floor manager – they thought no woman could control a floor like a man. I also had an enemy on the board – one of the other board members told me that straight out. I generally got on very well with management, but this one exception caused me a lot of grief . . .

"Anyway, I was so outraged when I was turned down the third time that I stormed in to Sydney Newman, the Head of Drama, and told him I'd had enough and was going to resign. I strode up and down his office being very cross, and after I quietened down he said [adopts gruff Canadian accent], 'OK. Bring me a letter tomorrow morning and I'll know you mean it.' I duly went to see him the next day with my letter of resignation and he said, 'OK. I'll give you a three-month contract as a director.'"

Paddy's first engagement as a full-fledged director was the BBC soap opera *Compact*. She was also considered at this time to direct *Doctor Who*'s third story, *Inside the Spaceship*, but this never got as far as her being approached. It would be another two years before *Doctor Who* cropped up again.

*"The Massacre of St Bartholomew's Eve,"* Paddy states, scanning her files. "It starred William Hartnell, who for my money was always the best of the Doctors. He was the only one who I felt really remembered that the Doctor wasn't

The Massacre of St Bartholomew's Eve

supposed to be human. There was something very interesting and spiky about his performance – he would throw off some very odd reactions sometimes. Bill had never worked with a woman director, and everybody was standing there thinking, 'Ah . . .' because he had quite a reputation. I think the fact that he was used to working with a woman [former producer Verity Lambert] helped me when I came along. He expected a woman to know her job and do it, and when it turned out I did know my job and could do it, that was that.

"We actually got on very well, partly because he only played the Doctor in that particular production in the first and last episodes. Other than that he was the Doctor's double, the Abbot of Amboise. You weren't supposed to recognise the Doctor in the Abbot, so I used to have a key phrase: 'Bill, the Doctor's showing.' I think it helped that I took it for granted that I would get on with Bill. He was having a lovely time quarrelling with John Wiles anyway."

John Wiles had just recently taken over *Doctor Who*'s reins from Verity Lambert, and he and Hartnell had a famously acrimonious relationship. Paddy found Wiles an easy producer with whom to work. "I'd worked with John on something as a story editor and got on with him very well – it might have been *Compact*. The BBC drama department was much smaller in those days. I had been on staff, so I knew everybody. All the drama department were in the same area in the rabbit warren that was Lime Grove, and inevitably there was always one area of the bar which was drama, one which was light entertainment, another for current affairs and sport. Everybody drank in their own corners, as it were.

"Yes, I liked John Wiles, and I also liked Barry Letts and Graham Williams later on on *Doctor Who*. I was prepared to listen to anything someone like Graham had to say because I felt his comment would be valid. In general I didn't have a particularly good reputation with producers – I'm afraid I was known as a 'difficult' director. It's a wonder I ever got employed! It was Syd Newman who introduced the producer/director split, which is probably the most vexed relationship in television. A good producer who can take an overall view is incredibly valuable, but if they didn't like the way I saw a production, they shouldn't have asked me to direct it. I hated it when they sat over my shoulder in the control room saying, 'Wouldn't it be better if . . .', to which my inevitable response was, 'No. Now would you mind going away, preferably sooner rather than later?'"

> **"*Invasion of the Dinosaurs* was probably the best script I had, but it was a total nightmare to do"**

So what does Paddy particularly recall of the story? "God, you're going back a bit, love! I can't really equate it with any of the others I did. It was too atypical of *Doctor Who*, even in those days – straight historical, no monsters or effects. It was certainly well written. Funnily enough, the image which comes to mind is a bit of filming we did at Ealing studios. I have an image of that set and Bill. I remember it was a tricky story to do, but *Doctor Whos* always were."

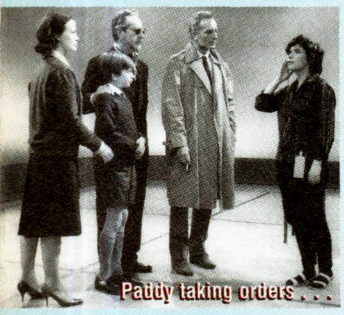
Paddy never worked with the second Doctor, Patrick Troughton, on *Doctor Who*, but she did know him well and employ him extensively on other productions. "What's interesting is that Pat got a reputation after a while of being difficult to work with on *Doctor Who*. I found that absolutely unbelievable – in my experience he had always been splendid to work with. I remember having tea with him in the canteen, and because I did know him well I said, 'Look, what's going on? They tell me you're very difficult to work with.' He said, 'Yeah, I think that's probably true. I've been taken over by the character.' I've seen that happen since on a lot of long-running series. Patrick told me that he was going to have to get out of *Doctor Who* because of it."

In the seven-year gap between *The Massacre of St Bartholomew's Eve* and her next *Doctor Who*, *Invasion of the Dinosaurs*, Paddy was constantly in work on productions as diverse as *Z Cars* and a 1968 Balzac adaptation. "I did many things, happily, mainly classic serials. One was the first colour production the BBC ever did, a series called *Late Night Horror*. The first episode was called *No Such Thing as a Vampire*. It was shot in TC6, the first studio they colourised, and it was very inter-

## Going live . . .

**Rudolph Cartier was one of the BBC's most successful – and notorious – producer/directors of the late forties and fifties. Among his productions were various operas, all three Quatermass serials and a stunning and controversial adaptation of George Orwell's *1984*. Paddy Russell worked with him on many of them.**

1984


Paddy taking orders . . .

**"One of the first operas that Rudy did was *Salome*. Herod and the court had to sweep on from the banqueting court, and Rudy insisted that the slaves carry the throne on. The extras couldn't get the marks right so Rudy said to me, 'You'll have to go on with them.' I said, 'Eh!? I can't!' This was live television, you understand. Rudy said I had to and walked away, so the wardrobe mistress found a length of material and wound me in it. I said to Rudy, 'For heaven's sake, keep me out of shot.' We all went to see it afterwards – it was one of the very early telerecordings – and I will never forget it. There was this Roman matron who walked on behind the slaves, picked up one of the thrones, reset it and marched off looking rather self-satisfied. I could have killed Rudy!**

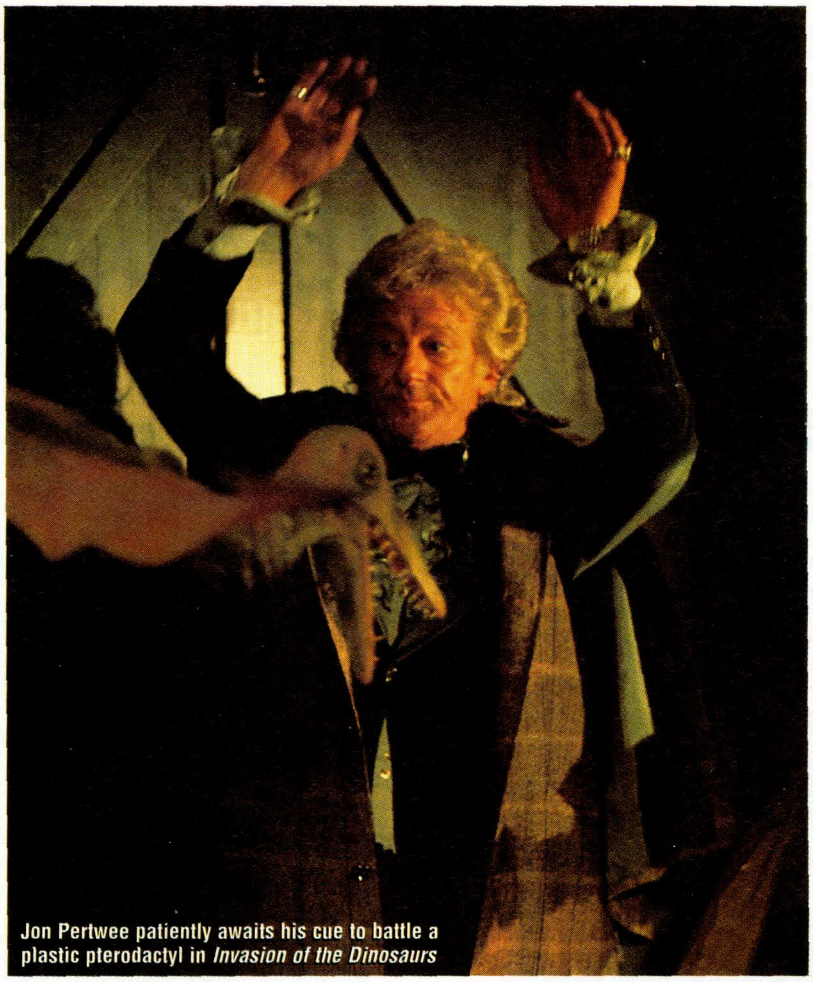
On set for *A Tale of Two Cities*

**"Likewise I'll always remember the end of the second Quatermass story. John Robinson, playing the Professor, had the line, 'Thank God that's all over.' He was wearing a silver space suit which weighed a ton, and again we were live so to get from one place to another he had to be carried by scenery crew. I've never heard any actor deliver any line so heartfelt as that last line. The entire studio burst into applause!**

**"Peter Cushing played Winston in *1984*. Lovely man. In those days you did a transmission live on a Sunday, and came back on the Thursday for a brief rehearsal and to do it live again. Well, in between the two transmissions of *1984*, all hell broke loose. There were questions in Parliament, total uproar. It was seen as subversive. On the second transmission, they had to institute passes to get into Lime Grove because of the bomb threats."**

esting trying to get the cameras colour-balanced!

*Invasion of the Dinosaurs* remains Paddy's favourite of her contributions to *Doctor Who*, though she accepted it with misgivings. "Boy, did I have misgivings! I was frightened stiff! I think it was probably the best script I worked on, but it was a total nightmare to do. Thankfully I had a marvellous unit manager who went on to become an excellent producer himself, George Gallaccio. I directed the first episode of *The Omega Factor* for him in 1979. I took the offer to direct *Dinosaurs* because of money – I was a freelancer. Also, if you turn down a producer just because you don't fancy the project, they don't generally come back. The only time I ever recall sticking my heels in was when I was asked by [then producer] Barry Letts to direct a Dalek story. I said, 'Sorry, I just can't get a performance out of a Dalek.'"


Jon Pertwee patiently awaits his cue to battle a plastic pterodactyl in *Invasion of the Dinosaurs*

Neither did Paddy have much luck getting performances out of 12-inch dinosaurs, although the models tried their best. "They were absolutely beautiful. I wished I'd nicked one now! The triceratops was very pretty. I always used to go over and pat it when I was setting up. The problem was that the BBC did not acknowledge in those days that special effects needed time. It was the only show I've ever done where I spent more time desperately trying to get the effects done than directing the actors. It was a very exhaustive process, and I was lucky that I had some very good special effects guys to whom I could say, 'What I want to see here is . . .' They went away and made magic, but it always took time.

"The actors all knew we had to scoot through their performances at a rate of knots, and then they would often be grouped around a monitor in the studio watching the effects being taped. I remember on one occasion holding Barry off with one hand because I was over-running. Trying to scale a tyrannosaurus up against Jon Pertwee was particularly difficult. As the techniques were so primitive, it all had to be done to real scale, so we had to pull a camera right back diagonally across TC6 to get the ratio right. I also remember trying to get that damn pterodactyl to fly – we gave it every chance, even down a flight of steps."

Another of the ambitious script's requirements was footage of an evacuated London. *Doctor Who* had accomplished this feat once before by shooting deserted capital landmarks (in *The Dalek Invasion of Earth*), and although Paddy's ends were the same, her means were rather crafty. "My ex was a cameraman, and he and his assistant and I quite illegally got to Westminster Bridge at four o'clock on a June morning and filmed the bridge and the river. We then shot the Mall and Whitehall, and we even managed to shoot Trafalgar Square. We didn't have permission for any of this, so we had to make sure we weren't seen by the police.

"It was lucky that I got on well with the film department in the BBC, because there were some ructions over it. I wasn't supposed to be filming that early on, but I knew my only hope was summer, when the nights were shortest. We kept quiet about it, obviously, and nobody got paid for it. Huw Wilson, who was the film manager on this particular production, looked at the rushes, went a bit wild-eyed and said, 'We'd better put a different date on these!' I had to have those longshots if anyone was going to believe London was deserted."

Third Doctor Jon Pertwee had just decided to leave the series as *Invasion of the Dinosaurs* was being filmed. I asked Paddy if this affected the atmosphere on set? "Were there waves, do you mean?" Er, if you like. "Not really, not from my point of view. *Doctor Who* was the kind of programme where the director directed what was around but didn't have anything to do with the politics. I was more outraged by Pertwee's beastly Whomobile, which I kept getting wished on me. Suddenly I'd be told it had to be fitted in somewhere, which wasn't easy! I always remember Jon was so much more interested in what he was going to wear than what he was going to say. He had rather a lot of fittings for his costume! He wasn't very good on lines and John Bennett [General Finch] said to me it was the only time he'd played opposite somebody who never looked at him once over the six episodes.

> **"Jon was so much more interested in what he was going to wear than what he was going to say"**

Pertwee's lines were written all over the set!"

Paddy frowns a little when I mention Elisabeth Sladen, still a newcomer as Sarah on *Dinosaurs*. "She was having a very difficult time. She was a gentle soul, Lis, and she was virtually ignored by Jon. She worked jolly hard. None of the Doctors I worked with ever liked their assistants. I don't know why. Louise Jameson [Leela] had much greater problems later on, though she was a tough lady and stood up to Tom Baker."

Ah, the irrepressible Mr Baker. Continues Paddy: "Much later after *Doctor Who* I was working on *3-2-1* for Yorkshire Television. It was a small and very happy company to work with, so I got to know people well. At that time *The Book Tower* was being set up, and as people knew I had done two *Doctor Who*s with Tom Baker, they came and asked me about him. Although I'd found Tom very difficult to work with, one had to be fair. This was a new series and it would have been unforgivable to damn him, so I just said that I personally had not found him easy to work with. Well, they started recording the first series, and when I bumped into the production unit in the bar they damn nearly throttled me! 'You could have warned us!' they said.

"When we did the first one, *Pyramids of Mars*, Tom hadn't been the Doctor that long. He was a bit tricksy, but not as tiresome as he got later. He didn't believe in possessions, and he was of no fixed abode. Nobody had an address for him – you could only contact him via his agent. That caused some difficulties. I remember somebody went sick on *Pyramids* and we had to change the schedule. I needed Tom earlier than he was actually called for, and all I could think of was to try Waterloo station! He'd always be on set on time, but he was very strange to work with."

**"I have a very logical mind. When I read *Pyramids of Mars*, I could see a lot of holes in the plot!"**

Alongside the new Doctor was a new producer, Philip Hinchcliffe. Paddy smiles rather tightly as she thinks back. "I remember Hinchcliffe, yes. His reputation came before him as a smart operator. He was acutely aware of how to make a career – he could see his chances laid out before him, and he was very good at taking them. But that was true of a lot of producers."

As readers will know from last month's survey results, *Pyramids* is one of *Doctor Who*'s most highly-regarded stories – but to knock the production into shape the script had to be heavily rewritten. "And rewritten, and rewritten, and written again! The basic idea was all right, I suppose, but everybody had to do a lot of work on it, including me and [script editor] Robert Holmes. The most important moment on any production for me is the first reading of the script. That impression is the one the audience is going to get. I remember this particular script was even worse than *Horror of Fang Rock*, my final *Doctor Who*. I have a very logical mind, and as I thought about it, trying to feel my way through the story, I could see there were a lot of holes which were going to have to be filled. The characters were sketches, so I knew I'd need good actors to flesh them out and put something into them. Gabriel Woolf in particular was a lovely man to work with, extremely pleasant. I cast him as Sutekh because of his beautiful voice."

There were the usual production obstacles to overcome. "We filmed the grounds and one shot in the hall at a place which then belonged to Mick Jagger ['Stargroves', in Hampshire]. I remember the pyramid rocket we built in the yard had a tendency to fall over if it got windy! I also had those poor mummies chasing through the woods. The location wasn't particularly steep, but they couldn't see and took some nasty tumbles. We had a lot of problems getting Tom into his mummy suit. He hated it and took an incredibly long time, so everything was held up."

Conversation turns to July BBC Video release *Horror of Fang Rock* – and, once again, Paddy's foremost memories are of the show's star. "The difference in Tom between the two stories I did with him was quite astounding. 18 months was all it took. In rehearsals he was uncontainable, quite prone to walk out the door and go get a cup of tea. He was utterly convinced that he was the programme, and to give him his due he was popular. The fact that nobody but nobody wanted to work with him by then made no difference to him. I'll illustrate the feeling towards him with this: I had two mole cranes on the show because the lamp room set was rostered. Camera crews are usually incredibly tolerant, but by the end of the show, Tom had got the crew so furious that there was a point where I was on the studio floor and Tom was being as difficult as he knew how and two mole cranes started heading for him quite fast! I saw what was happening and said, 'No!'

"If Tom forgot his lines or missed an entrance, he blamed his fellow actors, or he blamed the crew. And vocally – are you kidding? I remember him swinging around on one of the young leads, John Abbott – a nice lad – and saying, 'I don't know how you can speak that rubbish.' John just said, 'Well, I can.' It was the most beautiful put-down. Tom was left speechless for once, and the rest of us were speechless too as we tried to hide our smiles."

I should note here that I get the strong impression that Paddy isn't simply dishing dirt on a difficult lead actor; rather, she can scarcely credit the behaviour she's describing. "The wretched set was a lighthouse, with round walls and lots of glass to make life interesting. I remember one scene where Tom had to come in to one of these circular rooms followed by poor Louise Jameson,

The Doctor takes charge in *The Horror of Fang Rock* as the survivors are whittled down one by one . . .

## "If Tom forgot his lines or missed an entrance, he blamed his fellow actors, or he blamed the crew"

who gritted her teeth and got on with it. I'd set it up for the camera to follow Tom, but the cameraman couldn't see him coming up the stairs because of the curve in the wall. Well, Tom raced through the door like a rocket, and the camera just couldn't follow him. There was no reason at all for him to come through at that speed, he just felt like it. I asked the floor manager to tell Tom to slow it down a bit, and the next time he came through even faster. The third time he did it and we were recording, so I said, 'Fine, let him go. Follow Louise and bring her across.'"

*Horror of Fang Rock* was a last-minute effort by Terrance Dicks which replaced a vampire script vetoed by BBC management. That story eventually made it to the screen as *State of Decay* four years later, but Paddy got a sneak preview of the script she would have directed. "I shouldn't have seen it, but I did in fact catch a very unofficial glimpse. Someone in the production office – who shall remain nameless – said, 'This is the script that was being thought about,' and I said, 'Oh yes, do let me have a look.' I can speed-read, so I went through it thinking, 'This would have been quite nice.' It was a much better script!

"Then I got *Fang Rock* and went, 'Oh God!' Even before I got the measure of the indifferent script, I saw it was set in a lighthouse. It was my least favourite story, but we did what we could with it. On *Fang Rock* I rang everyone up and said, 'Come and help! Not a very good script, but never mind.' Lovely Colin Douglas [playing Reuben] was in it. The cast made it viable once again."

Due to the script difficulties and subsequent changes to the schedule, *Doctor Who* lost its Television Centre studio allocation and was forced for the only time in its history to record in studios outside of London. "We shot at Pebble Mill in Birmingham. I had fought against going because I knew how difficult the story was going to be technically, but they were absolutely wonderful. At one point we were rehearse/recording when I noticed a scrabbling behind my chair. I said, 'What are you doing?' and they explained that to get a particular effect they had to link me into another studio with a special cable. I remember I had to do the effect at 1pm precisely when this other studio would be available to me. Birmingham did marvellously well, pulling out every possible stop."

As usual, Paddy found the effects her main bugbear. "I had a London special effects team with me, including AJ Mitchell. He was the hangover king of the world and was always late, but he was absolutely brilliant.

"My biggest problem was the beast itself. My over-riding memory is of us trying to decide what the wretched thing should look like. And how on Earth were we going to portray it in those small circular sets? It ended up 'jellying' its way up and down steps! My original thought was of something coming out of the sea and climbing up onto the gantry rail, but even AJ said, 'How much time have we got? How much money?' It should have had great tendrils and clamped on to the lighthouse and from there started to work its way inside rather than being this oozy blob."

*Doctor Who* was sadly never to benefit from Paddy's talent again. "I used to come out of *Doctor Who* utterly exhausted, and that was what set me on a new course after *Fang Rock*. In those days the serials department was a funny little outpost of empire at Threshold House. I was sitting with my very good production secretary, Brenda, writing thank you letters when she said to me, 'You look absolutely whacked.' I said, 'I am never ever, ever going to do another *Doctor Who*. They are too exhausting.' Duncan Wood, who was the Head of Light Entertainment at the BBC, had just left to go to Yorkshire Television. I knew Duncan and loved comedy, and I said to Brenda that I felt like writing to him and asking if there was anything I could do in comedy up there. Brenda said, 'Come on then – write!' From that letter, Duncan offered me six scripts of a series called *My Old Man* with Clive Dunn. It was the first time I'd ever worked for Light Entertainment or for Yorkshire, and it was purely due to my exhaustion from *Doctor Who*."

Paddy stayed with Yorkshire Television throughout the eighties, working on *Emmerdale Farm*, *3-2-1* and later in news and current affairs.

Leela (Louise Jameson) on an eerie, fog-shrouded Fang Rock

Her *Doctor Who* days were very much behind her, though even now her vague fondness for the series is tinged with chagrin. "I can sum up *Doctor Who* for you in one sentence: not enough time or money, but it could be fun if you got the right actors. You all went gently cross-eyed and thought, 'Oh my God, what are we going to do about this one?' If you were staff you did it because you were told to do it, and if you were freelance you did it because you needed the money.

There was fun to be had, but I have to be honest and say I had more fun doing other things. On the whole, being asked to do *Doctor Who* was my invitation to duck!" DWM

# The Aztecs

**The TARDIS lands in a city ruled by the diktats of religious fervour – but can its crew escape the bloody excesses of 15th century Mexico, even when mistaken for gods? Andrew Pixley details a four-part tragedy from *Doctor Who*'s first year . . .**

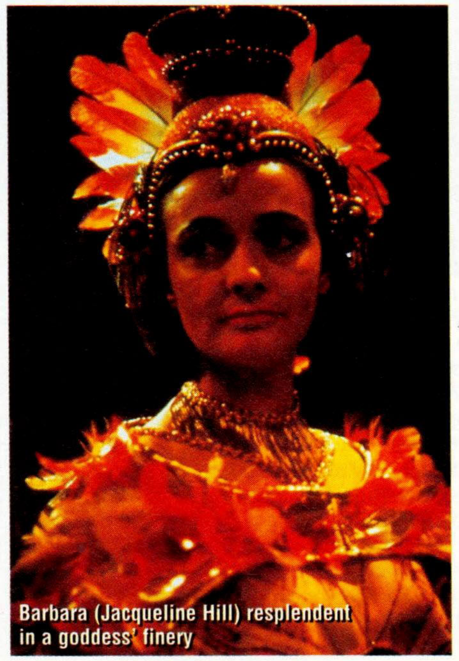
In the Garden of Peace, Cameca (Margot Van Der Burgh) encounters the Doctor (William Hartnell)

## THE TEMPLE OF EVIL

Leaving the world of Marinus, the TARDIS materialises inside the tomb of an Aztec priest. Susan and history teacher Barbara emerge from it first; Barbara estimates that the tomb's occupant died around 1430 AD. Susan finds a wall panel which swings open; while she returns to the TARDIS, Barbara wanders outside, still wearing a serpent bracelet she has found. She is soon confronted by an Aztec priest and warriors.

The Doctor, Ian and Susan exit the tomb via the panel a short while afterwards, but the entrance reseals itself behind them, blocking their way back to the TARDIS. The trio are greeted by Autloc, High Priest of Knowledge, as the servants of Yetaxa; it becomes clear that Barbara has been hailed as the reborn incarnation of the dead priest. Barbara is also a matter of concern for Tlotoxl, High Priest of Sacrifice, who aims to present her to the people at a human sacrificial ceremony which will make the rains come.

It is decided that Susan will act as handmaiden to 'Yetaxa' while Ian will face Ixta, a chosen warrior, to prove himself fit to lead their army; Ian learns from Ixta that his first duty is to escort the sacrificial victim to the rain god ceremony. The Doctor is taken to the Garden of Peace, the preserve of the elderly Aztecs, and meets a charming lady named Cameca who informs him that Chapal, who built Yetaxa's temple, is dead – but she can introduce him to Chapal's son.


Barbara (Jacqueline Hill) resplendent in a goddess' finery

BBC Video [3] Barry Newbury [1]

The Doctor is aghast when Barbara announces that she will rewrite history by preventing the sacrifice. Although Barbara speaks out at the critical moment, the victim, deprived of his honour, leaps to his death and a rainstorm starts. Barbara's spell over Tlotoxl is broken, and he growls: "This is not Yetaxa. This is a false goddess. And I shall destroy her . . ."

## THE WARRIORS OF DEATH

Tlotoxl confronts Barbara over her supposedly divine presence, but the teacher takes the Doctor's advice and plays the Priest of Sacrifice off against the believer Autloc. The enmity between Ian and Ixta grows when Ian defeats Ixta in combat by using a nerve pinch, and Tlotoxl cunningly suggests to the Perfect Victim – whose requests cannot be denied – that he should ask for a rematch between Ian and Ixta at sunset.

After speaking out at the sacrifice, Susan has been taken to a seminary cell where she is tutored by Autloc – and challenges the Aztec tradition of arranged marriage. Cameca fixes the Doctor's meeting with Chapal's son – whom, it transpires, is Ixta. Believing that he might trick the Doctor into helping him defeat Ian, the masked Ixta offers the Doctor a trade; his father's plans for the tomb in exchange for a strength-sapping drug to help defeat his opponent. The Doctor gives Ixta a thorn covered in sap, and in return is told that he can view the plans after sunset.

Barbara 'foretells' the destruction of the Aztecs to Autloc – and informs a horrified Doctor of the identity of Ixta's opponent. They arrive at the warriors' barracks to find that the fight has begun – and Ian is succumbing to the drug. Tlotoxl urges Ixta to kill Ian, and then challenges the false goddess: "If you are Yetaxa, save him!"

## THE BRIDE OF SACRIFICE

Barbara saves Ian's life by taking up a knife and threatening to kill Tlotoxl unless Ixta drops his weapon. Autloc informs her that there is to be another sacrifice at the eclipse in three days' time, but Barbara dare not speak out against it lest he loses his faith in her. Ixta tells Ian that they can be friends for the present – but, in fact, his father vanished, leaving no plans of the tomb. Ian overhears Tlotoxl planning with Tonila, one of the priests, to test the supposed Yetaxa's divinity by serving her a poisonous brew. Barbara is forewarned by Ian and rejects the deadly drink – but admits to Tlotoxl that she is not Yetaxa. Tlotoxl next plans to attack Barbara by having the Perfect Victim ask for Susan as his wife; her refusal incurs a corporal punishment which Barbara is tricked into ordering.

By preparing a cocoa drink, thus fulfilling an Aztec custom, the Doctor discovers that he has unwittingly proposed marriage to Cameca – but learns that Chapal was last seen near the tomb walls in the Garden of Peace. That night, Ian and the Doctor meet in the Garden as arranged; they remove a stone in the tomb wall, revealing a tunnel. Ian ventures inside, but Ixta arrives and, replacing the stone, informs the Doctor that the tunnel is a water course from a lake. Trapped, Ian discovers that the tunnel is rapidly filling up with water . . .

## THE DAY OF DARKNESS

Ian manages to climb into a vertical shaft off the water course and emerges in Yetaxa's burial chamber. Using a strap to help open the panel, he leaves and meets the Doctor; they plan to find Susan and Barbara so they can escape as soon as possible. Ian overpowers Ixta, who is guarding Susan, while the Doctor fetches Barbara – but the strap breaks before the heavy panel can be opened.

Fearing that Ian's escape from drowning will strengthen the travellers' presumed divinity, Tlotoxl instructs Ixta to strike Autloc down with Ian's club, thus framing Ian; the plan causes Autloc himself to condemn Ian and Susan as servants of a false goddess. Cameca realises that the Doctor is soon to be leaving her and tells Autloc of her sadness, who is himself mourning his loss of faith in Aztec tradition. They decide to help the travellers; Cameca distracts the guard watching over Ian and Susan, allowing them to escape the barracks. Autloc leaves for the wilderness.

Preparations for the ceremony commence. The Doctor has completed carving a pulley with which to open the secret panel to the tomb. Cameca bids a sad farewell to the Doctor as the eclipse begins. Tlotoxl attacks Barbara at the ceremony, only to find that one of her guards is Ian. The Doctor, Susan and Barbara manage to open the tomb's panel while Ian and Ixta engage in combat at the sacrificial area; Ixta plunges to his death from the terrace. As the sun is obscured by the moon, Tlotoxl is forced to conduct the sacrifice, allowing the travellers to gain access to the tomb and the TARDIS. Barbara is downhearted at being unable to reshape the Aztec civilisation – and the Doctor is unable to leave behind a brooch given to him by Cameca.

Some time later the TARDIS rematerialises, but the instruments show that it is still moving. Barbara speculates that they could be inside something . . .

### "I am not Yetaxa!"

*Mistaken for the reincarnation of Aztec goddess Yetaxa, time traveller Barbara Wright's reforming efforts have made her a dangerous enemy in the form of High Priest of Sacrifice Tlotoxl – and now Barbara discovers that Tlotoxl has tried to have her poisoned . . .*

**TLOTOXL** I only meant to test you.
**BARBARA** With poison?
**TLOTOXL** Yetaxa would have lived. The Gods are immortal.
**BARBARA** Well, I would have died. I am not Yetaxa!
**TLOTOXL** False! False, I knew!
**BARBARA** And who'll believe you? I warn you, Tlotoxl, you say one word against me to the people and I'll have them destroy you. Destroy you!

*From* The Aztecs: The Bride of Sacrifice
*by John Lucarotti*

## In Production . . . . . . . . . . . . . . . . . . . . . . . .

Writer John Lucarotti's first *Doctor Who, Marco Polo,* was still being recorded when, around February 1964, he was asked by series story editor David Whitaker to submit a second historically-themed proposal – this time for a four-part adventure, as opposed to the seven-episode epic then in production. It was also around this time that Donald Baverstock, BBC television's Chief of Programmes, guaranteed *Doctor Who* its initial 52-week run; Lucarotti's new tale was to lead off the second half of this year.

Lucarotti had spent some time living in Mexico, where he had become fascinated by the contradictions in the Aztec civilisation that had flourished there centuries earlier. In many ways, the Aztecs had been immensely developed; they had derived the length of a year accurately to three decimal places, and could predict solar and lunar eclipses. However, they were also barbaric; they performed sacrificial ceremonies to their gods which involved cutting the heart from a living man. Despite their advances in agriculture and medicine, they only learned to work metals for decoration, not to manufacture tools and weaponry; their primary technology was chipped and ground stone. They treated the wheel purely

## SCRIPTING THE AZTECS

The Aztec civilisation began in the early 14th century when, around 1325, some of the South American tribes began to reclaim the marshy island of Tenochtitlan, which became their largest city in the Central Valley. Growing via a remarkable system of agriculture, the tribe became a rich and populous state. Soon it dominated the whole region of what is now central and southern Mexico, the empire being at its height under the rule of Montezuma I, who rose to power in 1440.

The Aztecs continued to expand their civilisation until the landing of Spanish explorers led by Hernando Cortes in March 1519. The Aztecs believed that the invaders fulfilled a prophecy about the return of Quetzalcoatl – the feathered serpent god – and did not fight back at once; the last emperor, Montezuma II, believed Cortes to be a reincarnation of Quetzalcoatl, thus fulfilling a prophecy. Entering the Aztec cities, the Spanish were appalled to find human sacrifice being practiced. The Spanish were expelled from Tenochtitlan after a revolt, but Montezuma II was taken prisoner and died a captive in 1520. In 1521, Cortes captured the city and ended the Aztec empire. In the script for *The Temple of Evil*, Susan dates the arrival of Cortez (a variant spelling on Cortes) to 1520.

as a children's toy, not a powerful mechanical device. They taught and developed strict societal codes, but had no written alphabet and relied on a form of stylised picture-writing. Keen to use such a sharp contrast between good and evil to explore a greater depth of human relationships in the series, Lucarotti suggested the setting to Whitaker during one of the *Marco Polo* recording breaks. Whitaker liked the idea, and gave Lucarotti a verbal commission to develop it as a serial; the formal commission came on Tuesday 25 February under the title *The Aztecs*.

One requirement imposed on Lucarotti by Whitaker concerned the use of the character Susan. Around Monday 24 February, it was arranged that actress Carole Ann Ford would be given a fortnight's holiday from recording on the series between Saturday 2 and Sunday 17 May, and therefore Susan could not appear in the second or third episodes of Lucarotti's narrative. Rather than omit the character entirely from these instalments (as was planned would happen with the Doctor, as played by William Hartnell, during the middle two episodes of the preceding serial *The Keys of Marinus*), it was decided to minimise Susan's appearances in them; her scenes therein would be pre-filmed in advance of studio recording.

Aboard his boat in Majorca, Lucarotti worked on the scripts from late February through March, having occasional meetings with Whitaker in London. The scripts were delivered by Wednesday 18 March, despite the writer being ill prior to Monday 16; on Tuesday 17 he delivered two-thirds of his material to the production office and continued working on the remainder of the scripts throughout the day. Lucarotti envisaged a more complex serial than *Marco Polo* – one dealing with human relationships and conflicts in far greater depth and blending the regular characters into the historical setting well. As with his earlier serial, he created a specific plot device to prevent the travellers returning to their ship and leaving the adventure – in this case the sealed door of the Aztec tomb inside which the TARDIS materialises. One new element was to be a quixotic romance for the Doctor, who would unintentionally become involved with a genteel Aztec lady, Cameca.

A planning schedule for the first season was issued around the time that Lucarotti was working on the scripts; the Aztec saga, Serial F, was referred to erroneously as "5th Century". During the original opening sequence for the first episode, *The Temple of Evil*, Barbara recognises the masked corpse of Yetaxa as being that of an Aztec priest, concluding that the TARDIS has landed circa 1430, during the height of the Aztec civilisation – although this was later revised to become an estimation of when Yetaxa had died. Barbara also refers to the treasures in the tomb as dating from the Aztec Early Period. The symbol of the serpent – as seen on Yetaxa's bracelet – was very important to the Aztecs; they believed that the sun drew its life from the serpent, which represented the Earth.

The scripts were entitled *Doctor Who and the Aztecs* and – as was usual for the time – the Doctor was referred to as 'Doctor Who' throughout. The opening sequence set within Yetaxa's tomb was described thus: "lying on a stone slab in the tomb is the fully robed skeleton of an Aztec High Priest. A mask of the sun god covers the skull" (the sun god being Huitzilopochtli). Lucarotti also indicated that Susan should pick up an "obsidian

**Bean there, done that: the Doctor receives an unwitting initiation into Aztec wedding custom**

BBC Video [2] Barry Newbery [1]

knife”, referring to a blade sharpened from a dark volcanic rock like bottle-glass.

Only one of the many Aztec gods was named by Lucarotti in his script: Tlaloc the Rain God, referred to by Tlotoxl in *The Temple of Evil*. Tlaloc – the god of rain and mountains – was not one of the Aztecs’ major deities, but was important since he was responsible for the irrigation of crops in the hot climate; he had struck down Quetzalcoatl at the end of the period of Aztec history known as the Second Sun. The reality of the main festival to celebrate Tlaloc – *Atl Caualo*, ‘the Ceasing of Water’, which was performed between 13 February and 4 March – was rather different from Lucarotti’s depiction of it; it involved the sacrifice and torture of babies and young children, the belief being that the greater the volume of their tears, the greater would be the rain sent by Tlaloc. Clearly the illustration of such rites was not considered suitable family viewing.

## SCRIPTING THE ANNALS OF CUAUAHTITLAN

During *The Bride of Sacrifice*, Susan recites lessons from the Annals of Cuauahtitlan (‘Cuauahtitlan’ being an Aztec city), making reference to the five suns in the sky: “Four-Tiger, sun of air, sun of Fire and Rain, sun of Water, sun of Man”. This refers to the Aztec myth of creation, which was in turn based on the older Nahua myths. There were five ages in Aztec mythology, the first four referring to the four elements essential to the creation of mankind. The First Sun (“Four Ocelot”) lasted for 676 years, was ruled by Tezcatlipoca, the sun-bearer, and saw the world inhabited by brutish giants. The Second Sun (“Four Wind” and “Sun of Air”) began when Tezcatlipoca was struck down by Quetzalcoatl wearing the form of a jaguar, and the giants were devoured. However, the redeeming principles of life were missing and the people became monkeys. After another 676 years, Quetzalcoatl was killed by Tlaloc, the wind god. During the Third Sun (“Four Rain” or “Sun of the Rain of Fire”), all living things except birds perished in a great fire; Tlaloc ruled this era for 364 years. The Fourth Sun (“Four Water”, “Sun of Water” or “Sun of Earth”) was ruled by Chalchiuhtlicue and saw the creation of fishes, ending in a great flood. Mankind inhabited the Fifth Sun (“Four Movement”) in which life was maintained by the self-sacrifice of the lowly, scarred god Nanautzin, who threw himself into the fire and became the sun. If the sun did not receive the nourishment of sacrificial blood, it was feared that it would vanish from the heavens. It is estimated that 20,000 victims perished annually in such ceremonies during the 14th century.

> **“It was a fascinating period, and the mix of savagery and civilisation gave us an excellent motive to go into the whole sad, grim situation”** John Lucarotti

Other gods were referred to obliquely. When Tlotoxl speaks to Autloc in *The Temple of Evil*, he asks the Priest of Knowledge if he still worships “him who has fallen” and not “him who has made us strong”. This was a reference to the gods Quetzalcoatl and Huitzilopochtli. Quetzalcoatl was the Green-Feathered Serpent, the god of wind worshipped by the Toltecs and later the Aztecs; he ruled during the age of the First Sun. Huitzilopochtli was the Aztecs’ sun god, to whom sacrifices had to be made. However, research into these legends has since shown that Quetzalcoatl and Huitzilopochtli were one and the same; Quetzalcoatl was an earlier name used by the Nahua for the sun god.

A caste system existed in Aztec society; males advanced up the hierarchy through valour in war. Professional warriors rose in rank by each capture of an enemy for use as a sacrifice (as exemplified by Ixta, who keeps a tally of his victims). Meanwhile, professional priests (such as Tlotoxl and Autloc) acted as intermediaries to the gods. Priests and priestesses ran schools called *calmecacs* for the teaching of children from the higher castes (as shown in the sequences where Autloc and Tonila instruct Susan). Marriages were arranged for young men in their late teens or early twenties by his parents, who would consult his teachers to select his bride, who would generally be as young as 10 or 12 years old. The behaviours of a wife (as recited by Susan in *The Warriors of Death*) owed a great deal to the speeches, poems and rhymes concerning the duties of everyone on Earth and the values of work, respect, obedience and self-control.

The Aztecs built their settlements with elaborate gardens on terraced hills, crafting groves, fountains and ornamental ponds for royal pleasure grounds and places for private solace; these inspired Lucarotti’s Garden of Peace. In the Garden, Autloc indicates elderly Aztecs who are weavers of priestly garments and experts in medicine, two of the main recorded aspects of Aztec culture.

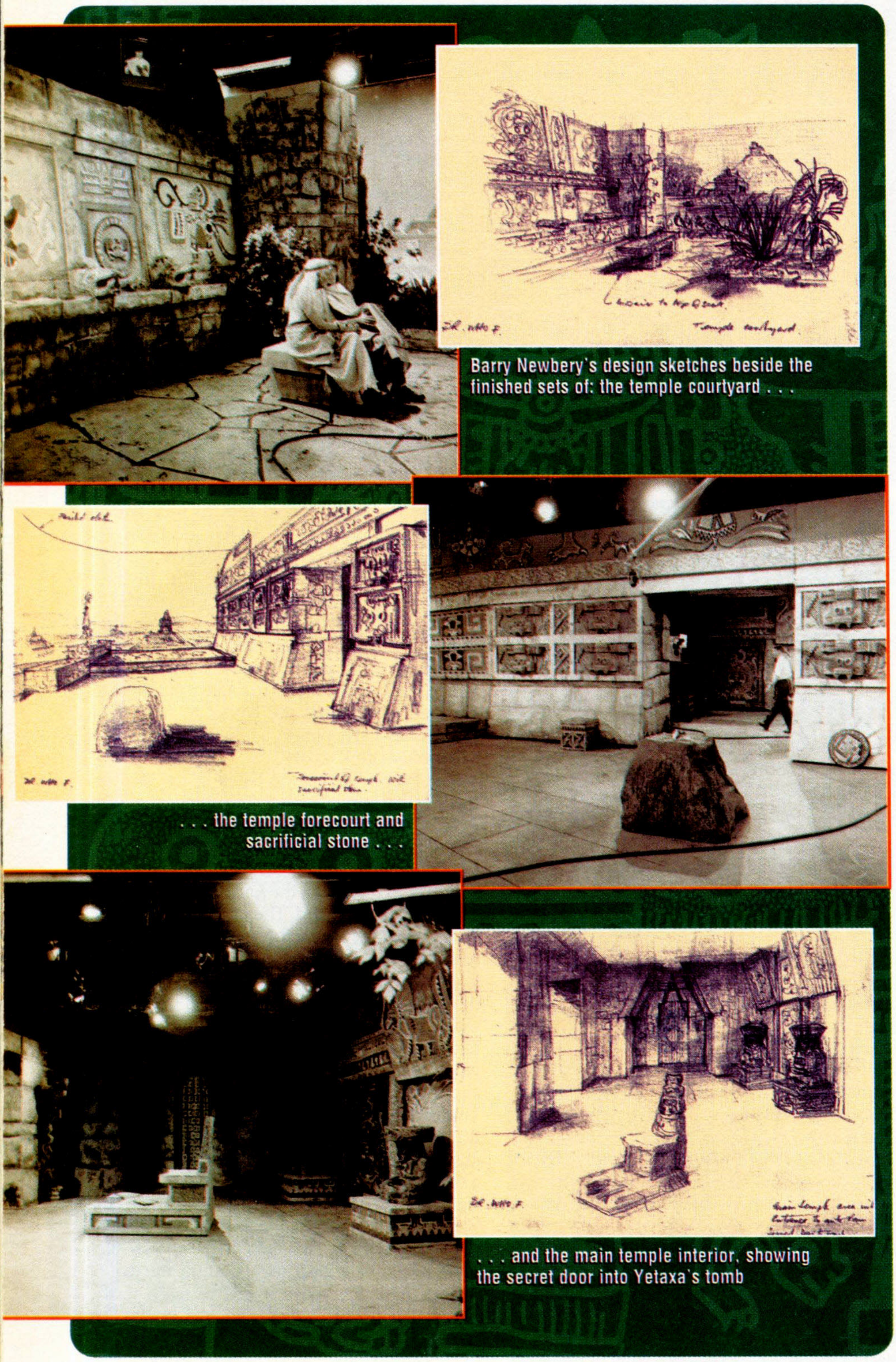
In the script for the second episode, *The Warriors of Death*, Tlotoxl tries to trick Barbara with questions, one of which concerns the number of heavens; Barbara answers correctly that there are 13. These were the mythical heavens ruled by Huitzilopochtli and guarded by Coatlicue, the mother of the sun. In the third script, *The Bride of Sacrifice*, Autloc refers to Cameca possibly using her cocoa beans for barter, which was one of the uses the Aztecs put them to. He then realises that she wishes to have them prepared as a love potion, a reference to the bitter ceremonial drink *xocoatl*.

The Perfect Victim was based in the sacrifices made on an annual basis to Tezcatlipoca, an early Aztec solar deity who later became separated into four different figures (including both Tlaloc and Quetzalcoatl). This annual ceremony was designed to placate all the forms of nature which Tezcatlipoca embodied. The sacrifice was a virgin youth who bore the Earthly image of the god and would go to his death of his own volition; generally he was born on *Ocelotl*, the 14th day of the Aztec month. In the year before his sacrifice, he would be treated with great reverence and respect. Taught graces such as music and demeanour, he would be courteous and gently spoken and allowed to roam freely with eight servants. Twenty days (one Aztec month) before the sacrifice, he would be married to four virgins specially raised for the role (some versions speak instead of a single ‘pleasure girl’ who would be his constant and most loving companion – which parallels the Victim’s choice of Susan, a servant of Yetaxa in Lucarotti’s scripts). Five days before the sacrifice there would be a great feast, and on the day of sacrifice itself the youth would be taken to the temple where, his hands and feet bound, he would be lifted onto a table and a flint knife used to cut out his heart. As an offering to the sun, it would be hurled into the face of a sun god idol. This was not an act to honour the god, but in fact a re-enactment of the legend of Nanautzin (an embryonic version of Quetzalcoatl), a lowly god whose act of self-sacrifice saved creation.

The director was John Crockett, a BBC staff director who, in addition to working on the soap opera *Compact* and the anthology *Suspense*, had handled the fourth episode of *Marco Polo, The Wall of Lies*, in February 1964. So enthusiastic about the series was Crockett that the week after recording *The Wall of Lies* he had sent a memo to David Whitaker suggesting other historical events and figures which might make suitable storylines for *Doctor Who*. These included: the

## SCRIPTING TLOTOXL AND IXTA

Only two of the main characters were given any description in John Lucarotti’s script for *The Temple of Evil*. Tlotoxl, the High Priest of Sacrifice, was introduced as “an unkempt, revolting figure of a man, his hair is matted, his loose fitting garment stained with blood”. Ixta, the Chosen Warrior, was described as “a well-built young man, a few years younger than Ian. He wears Aztec trousers, full length and sandals. His hair has a short pony-tail. He is naked from the waist up”. None of the names used by Lucarotti for his characters came from historical figures, but all were Aztec-sounding through the use of prefixes and suffixes: ‘Ixta’ was derived from the name of the Aztec city Ixtapalapa, for example.



Barry Newbery's design sketches beside the finished sets of: the temple courtyard . . .

. . . the temple forecourt and sacrificial stone . . .

. . . and the main temple interior, showing the secret door into Yetaxa's tomb

BBC Video [2] Barry Newbery [6]

Peasants' Revolt; Viking raids on Britain; Bonnie Prince Charlie; Sir Francis Drake and the Armada; Richard I and the Crusades; the downfall of Akhnaton; Cornish smugglers and wreckers; and Boadicea.

The sets were designed by Barry Newbery, who had previously handled parts of *100,000 BC* and *Marco Polo*. Costumes were supervised by Daphne Dare, who had joined the series on the first Dalek serial (on *The Bride of Sacrifice*, she would be aided by Tony Pearce); make-up was created by Jill Summers, who had also worked on *The Keys of Marinus*. Additional research into the Aztec culture to ensure as authentic a picture of 15th century Mexico as possible could be presented was undertaken by Jean Rodker.

For Newbery, this was the hardest of his numerous *Doctor Who* serials to research. Little was known about the Aztecs at the time, and his initial work came from books provided by the BBC; these indicated that the Aztecs used a 'comic strip' style of pictures which Newbery incorporated into the tomb door. He was also aware of a documentary about Aztec finds by a Mexican archaeologist which had recently been shown on ITV, and felt more at ease after a special viewing of the programme. However, he was concerned that the open nature of the Aztec cities would require cycloramas which worked best with a large separation between backdrop and actors. As such, Newbery asked for the services of a larger studio – such as BBC Television Centre's TC3 or TC4, which had just come into operation, rather than Lime Grove Studio D, which had been *Doctor Who*'s home since October 1963. Crockett passed on the request, only to have it rejected – but later problems with studio availability meant that both *The Warriors of Death* and *The Bride of Sacrifice* would be moved to Television Centre's Studio 3.

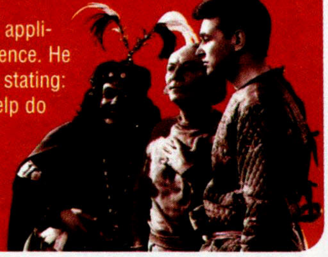
Shooting on 35mm film took place in advance of studio recording. On Monday 13 April, Carole Ann Ford was released from rehearsals on *Sentence of Death*, the fifth episode of *The Keys of Marinus*, to film her sequences for *The Aztecs* at the BBC Television Film Studios at Ealing. Only one set was required – Susan's Cell – and only two scenes were filmed, one for *The Warriors of Death* and one for *The Bride of Sacrifice*. Joining Ford were Keith Pyott as Autloc, Andre Boulay as the Perfect Victim and Walter Randall as Tonila; Randall was forced to shave both his beard and moustache off because the Aztecs could not grow facial hair. In *The Warriors of Death*, Susan uses picture books akin to the true Aztec ones. To dress the sets, Newbery acquired pots and vases which he had painted with Aztec designs by art students. The film sound was echo-effected to give the room an impression of size.

> **"John Crockett was a painter as well as a director. He had a marvellous visual sense – *The Aztecs* looked fabulous"**
>
> **Verity Lambert**

On Tuesday 14, a number of silent filmed inserts for the serial were shot. Most of these involved the Sacrificial Area set – which featured a painted backdrop of the city created by scenic artist Brian Bishop – and included the death of the sacrifice in *The Temple of Evil* and the fight between Ixta and Ian in *The Day of Darkness*. For *The Temple of Evil*, stuntman Tom Booth was hired to play the first victim and jump off the 'temple roof' in his character's death scene. For *The Day of Darkness*, the fight was performed not by William Russell and Ian Cullen – the actor cast as Ixta – but by two stuntmen, David Anderson and Billy Cornelius, whose features were largely obscured by the Aztec warrior masks worn by the characters. The fight was arranged by Derek Ware,

## SCRIPTING THE DOCTOR

During dialogue in *The Warriors of Death*, the Doctor describes himself to Cameca as a "scientist, engineer, builder of things". It is most likely that this description was inserted directly in response to a memo sent by Sydney Newman, Head of Television Drama, to Verity Lambert on Friday 10 April. In this, Newman encouraged the producer to "do something in future episodes of DR. WHO to glamourise the title, occupation, etc. of an engineer". Claiming that although children wanted to become scientists, the country was crying out for engineers and Newman wanted an emphasis placed on the applications of science. He concluded by stating: "If you can help do this I think it will do the country a lot of good."



who had worked on *100,000 BC* and *Marco Polo* in such a capacity. Newbery had shields and clubs based on the Aztec cartoon pictures constructed from fibreglass and plywood; he avoided using hard metals for the sake of historical accuracy. One further filmed insert was a brief shot of water spilling over Ian's sandalled foot for the scene at the end of *The Bride of Sacrifice* in which the tunnel begins to flood.

To write incidental music for the serial, Crockett acquired the services of Richard Rodney Bennett, a composer well known for his work in the fields of film, opera and ballet. Bennett's score used woodwind and percussion to reflect the alternately gentle and warlike sides of Aztec culture. These were recorded by Bennett's favourite conductor, Marcus Dods, who supervised five musicians. Dods received an on-screen credit, a unique instance for the series, where generally the composer was also the conductor. Around 34 minutes' worth of music was recorded in all; this was played into studio as background.

Rehearsals began at the usual venue of the Drill Hall on Uxbridge Road on Monday 27 April. Ian Cullen, playing Ixta, went on to play Joe Skinner in *Z Cars* and later featured in both *When the Boat Comes In* and *Spender*. Stuntman David Anderson was now hired to both play the Captain of the Guard – who had a few lines of dialogue – and to arrange the judo fight between Ian and Ixta in *The Warriors of Death*.

*The Temple of Evil* was recorded at Lime Grove Studio D between 8.30 and 9.45pm on Friday 1 May; a photocall had been held in the afternoon. It was on this day that Hartnell accidentally 'fluffed' one of his lines, referring to the Aztecs as "Anzacs" – much to the amusement of Head of Serials Donald Wilson, who was in the studio's gallery.

The episode opened with stock model film showing the TARDIS leaving Marinus from the end of the final episode of *The Keys of Marinus*. After this, the opening title and writer captions were superimposed over a shot of Yetaxa's burial casket. The tomb entrance caused problems for Newbery; it had to look massive, but be light enough to be carried by two stagehands. Eventually, the designer created a door which swung over to the horizontal and was supported on scenery shoulders part-way up, counterbalanced with weights. The carved panels on the tomb were crafted by Murray Andrews; Mrs C Oldnan made the sculpted serpents. A real skeleton, clad in a mask based on one in the British Museum, was used to represent Yetaxa.

Two recording breaks were scheduled. The first came after the discussion between Autloc and Tlotoxl about how Barbara should be presented to the people; this allowed Hill to change into her Yetaxa garb (she found the head-dress difficult to balance). The second, which came after Ixta tells Ian that he will escort the sacrifice, allowed Russell to change into Aztec warrior gear. For the scene in which Barbara is presented to the Aztecs, sound effects recordings of cheering crowds were used to indicate the off-screen populace. Ten feet of silent 35mm BBC film showing cloudy skies and lightning was used to show the storm breaking, and the 'Next Episode' caption was superimposed over a close-up of Tlotoxl (the original plan had been to show film of the rain falling on the sacrificial stone behind the closing credits). With recording completed, Ford departed on holiday to considerable press coverage, indicating the sustained interest in the show.

Rehearsals on *The Warriors of Death* began the following week. The videotapes recorded on the Friday were edited the following Monday evening. On Friday 8 May, *The Warriors of Death* became the first episode of *Doctor Who* to be recorded at BBC Television Centre, Newbery's set occupying Studio 3. However, Newbery was horrified to discover that the scenery for the base of the temple had been broken up by mistake. Thinking quickly, he used parts of the Susan's Cell set – which had been retained after filming – along with plants hired from Greenery Hire of Hampton and worked with Crockett to re-arrange the camera shots to show a 'new' part of the Garden of Peace.

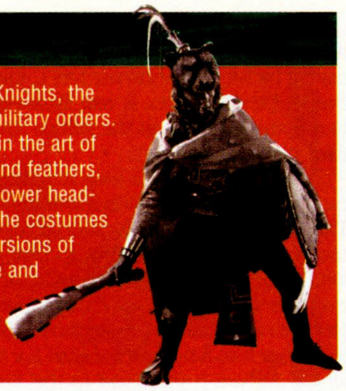
Taping began with a re-enactment of *The Temple of Evil*'s closing scene, and opening captions ran over a close-up of Tlotoxl. Clever camera angles disguised the fact that the spear thrown by Ixta at the target in the barracks was not the one seen quivering on impact a moment later, and insertion of the film sequence showing Susan at the seminary allowed Cullen to don his warrior's mask. Only one recording break, just prior to the final scene, was scheduled; the subsequent fight between Cullen and Russell was choreographed by Anderson.

During rehearsals for *The Bride of Sacrifice*, the studio schedule for the next few months' *Doctor*

**Schoolteacher Barbara lectures High Priest of Knowledge Autloc (Keith Pyott)**

## COSTUMES

Costume designer Daphne Dare's research revealed that male Aztecs wore little more than brief loincloths and cloaks, and young females in particular were often topless; both genders were given more garments than was historically accurate. Ixta's jaguar head-dress was particularly authentic, being a symbol of power indicating the Jaguar-Knights; meanwhile, Ian's garb included a feathered head-dress of the Eagle-Knights, the other of the two higher military orders. The Aztecs were experts in the art of dyeing and used cotton and feathers, hence the feathered sunflower head-dress given to Barbara. The costumes also incorporated fake versions of the jewellery in gold, jade and turquoise for which the Aztecs were renowned.



*Who* was re-arranged again. *The Day of Darkness* was to see the crew return to Lime Grove Studio D and to remain there through the subsequent serial, *The Sensorites*. The first four episodes of *The Reign of Terror* would be recorded in Lime Grove Studio G before regaining Television Centre's facilities.

*The Bride of Sacrifice* was recorded on Friday 15 May in TC3, again from 8.30pm; Crockett had planned the evening to run without any recording breaks at all. Opening titles were shown against a black background, following which came a reprise of the end of the previous episode. In the scene where the drugged Ian recovered to see Ixta, an out-of-focus shot was used to show the teacher's point of view. No running water was used in the sequences set in the flooding tunnel; the illusion was achieved by the use of lighting and sound effects.

With the rehearsal rooms closed on Whit Monday, Ford rejoined the cast for Tuesday 19 to start work on *The Day of Darkness*. During the week, Crockett made arrangements to re-record the end of *The Bride of Sacrifice*, having discovered that the closing roller captions had failed to work properly on the previous Friday's recording. On Thursday 21, the serial was previewed in *Radio Times* with a half-page feature and a photograph.

*Doctor Who* returned to Lime Grove Studio D for *The Day of Darkness*, which was recorded on Friday 22 between 8.30 and 10.15pm. The episode opened with a new version of the previous episode's cliffhanger (albeit one which used the same filmed insert), following which the titles appeared over black. A recording break was scheduled following Ian's climbing up through the hole in the tunnel; this allowed Russell to move sets and be seen apparently emerging from beneath Yetaxa's tomb. A second break occurred after the scene in which Ian overpowers Susan's guard; this allowed both the pulley rope to be fixed on the throne room set and Russell to don head-dress for the next scene. The eclipse was achieved by cross-fading two photocaptions showing the moon passing across the sun. Crockett did not show the TARDIS dematerialising, and the final recording break occurred in a fade to black during which Hartnell moved to the minimal TARDIS control room set and Russell, Hill and Ford donned the costumes they were to wear in the next serial, *The Sensorites*. With the main episode completed, the closing credits for *The Bride of Sacrifice* were re-recorded and edited into the videotape of the earlier episode the following Monday.

As the summer months arrived, audience figures showed a drop of circa two million viewers on the preceding science fiction serial *The Keys of Marinus*. Audience appreciation, too, tailed off for later episodes, but the BBC still had a larger audience share than ITV, which was showing repeats such as *The Buccaneers* (ATV London), *The Bugs Bunny Show* (ABC) and *The Adventures of Robin Hood* (Southern).

Bob Leeson of the *Daily Worker* praised the serial on Saturday 6 June for its "painstaking attempts for historical accuracy" and

BBC Video [3] Barry Newbery [3]

> **"The story was extremely clever – I liked it because Barbara was more important"**
>
> **Jacqueline Hill**

Close shots reveal designer Barry Newbery's attention to detail. Note the real Yetaxa's raddled corpse (far right)

commented on its plot being tighter than its precursor, *The Keys of Marinus*. Bill Edmund in trade publication *Television World* gave particular praise to John Ringham's portrayal of the villainous Tlotoxl in *The Temple of Evil*.

On Tuesday 14 July, *The Bride of Sacrifice* was the subject of a BBC Audience Research Report. A panel of 225 viewers seemed to demonstrate a falling-off in interest in the series, some younger viewers failing to enjoy the Mexican setting as much as the space adventures – but there was praise for both Ford and Hartnell's performances.

## INTERFERING IN HISTORY

On the same day that *The Aztecs* began recording, script editor David Whitaker wrote a letter to curious viewer Mr R Adams of Birmingham, explaining the Doctor's place in the structure of time travel: "Undoubtably [sic] one must look at time as a roadway going up hill and down the other side, Doctor Who is in the position of being placed on top of the hill. He can look backward and he can look forward, in fact the whole pattern of the road is laid out for him. But you will appreciate of course that he cannot interfere with that road in any way whatsoever. He cannot divert it, improve it or destroy it. The basis of time travelling is that all things are fixed and unalterable . . . Doctor Who is an observer . . . Where we are allowed to use fiction, of course, is that we allow the Doctor and his friends to interfere in the personal histories of certain people from the past. We can get away with this provided they are not formally established as historical characters . . ." These notions clearly mirror the Doctor's pleading with Barbara not to interfere with Aztec culture in John Lucarotti's serial.

The serial was sold overseas as 16mm film recordings to: Australia (where it was given a 'G' rating in December 1964 and broadcast in June 1965); Singapore; Hong Kong; Nigeria; Arabia; Trinidad and Tobago (1966); Zambia (1966); Uganda (1966); Cyprus (broadcast 1966-1967, prints of all bar *The Warriors of Death* were returned to the BBC in January 1985); Kenya (1966); Jamaica (1966); Rhodesia (1966); Barbados (1967); Mexico (1967); Iran (1967); the Dominican Republic; Venezuela (1967); Mauritius (1967); Tunisia (1967); Thailand (1967); Sierra Leone (1968); Ethiopia; and Algeria (1973). This final sale was made just before *The Aztecs* was withdrawn. In the meantime, the original 405-line videotapes were wiped on Thursday 17 August 1967, but fortunately BBC Enterprises retained negatives and film prints. These were re-marketed to North America in 1984 (where it also airs as an edited and untitled TV Movie of one hour 33 minutes' duration). *The Bride of Sacrifice* was shown at the National Film Theatre on Saturday 29 October 1983 as part of its *Doctor Who: The Developing Art* season. The whole serial was later shown as part of a *Doctor Who* weekend on Saturday 3 December 1988.

John Lucarotti novelised his own scripts as *Doctor Who – The Aztecs*; this was published in hardback by WH Allen in June 1984 with a Target paperback following in September. In his novelisation, Lucarotti firmly set the serial in the year 1507 and introduced a great many of the Aztec gods' names – absent from the televised version – into the text (specifying, for example, that Barbara is a messenger from Quetzalcoatl, who does not demand human sacrifice). He also corrected the year in which Cortez arrived in Mexico. The original cover painting by Andrew Skilleter was replaced with another Skilleter cover when the paperback was reissued in September 1992; the same cover was used on the BBC Video release of the serial issued in November 1992.

The serial was broadcast by BSB as part of its *Doctor Who* weekend on Saturday 22 September 1990, and was shown by UK Gold in episodic and compilation forms during November 1992. An Arabic-dubbed print of *The Day of Darkness* exists in private hands. DWM

## SERIAL F **THE AZTECS**

**CAST** **William Hartnell** *Dr Who*, **William Russell** *Ian Chesterton*, **Jacqueline Hill** *Barbara Wright* and **Carole Ann Ford** *Susan Foreman* with **Keith Pyott** *Autloc*, **John Ringham** *Tlotoxl*, **Ian Cullen** *Ixta*, **Margot Van Der Burgh** Cameca, **Tom Booth** *First Victim* [1], **David Anderson** *Aztec Captain*, **Walter Randall** *Tonila* [2-4], **Andre Boulay** *Perfect Victim* [2-4].

**EXTRAS** **Paul Duval**, **James Fitzgerald**, **Alan Viccars**, **Andrew Jacks**, **John Beavis**, **Brian Baker** *Aztec Warriors*; **Alice Greenwood** *Old Aztec Lady*; **Eileen Brady**, **Stella Wilkinson** *Aztec Ladies*; **John H Moore** *Aztec Man*; **William Rayner**, **Lionel Gadsden** *Old Aztec Men*; **David Anderson** *Stunt Double for Ixta*; **Billy Cornelius** *Stunt Double for Ian.*

**CREDITS** *Written by* **John Lucarotti**. *Title Music by* **Ron Grainer with the BBC Radiophonic Workshop**. *Incidental Music by* **Richard Rodney Bennett**. *Conductor* **Marcus Dods**. *Fights Arranged by* **David Anderson***, **Derek Ware****. *Costumes by* **Daphne Dare** [with **Tony Pearce** on 3, uncredited]**. *Make-up Superviser* **Jill Summers****. *Story Editor* **David Whitaker**. *Designer* **Barry Newbery**. *Associate Producer* **Mervyn Pinfield**. *Producer* **Verity Lambert**. *Directed by* **John Crockett**.

*Credited on *The Day of Darkness* only, also arranged fights on *The Warriors of Death*.

**Credited on *The Day of Darkness* only.

### ORIGINAL TRANSMISSION

| *Episode* | *Transmitted* | *Time* | *Drn.* | *Rating (pos.)* | *A.App* |
|---|---|---|---|---|---|
| *The Temple of Evil* | 23 May 1964 | 5.15pm-5.40pm | 23'56" | 7.4M (25th) | 62% |
| *The Warriors of Death* | 30 May 1964 | 5.15pm-5.40pm | 24'11" | 7.4M (34th) | 62% |
| *The Bride of Sacrifice* | 6 June 1964 | 5.15pm-5.40pm | 25'27" | 7.9M (19th) | 57% |
| *The Day of Darkness* | 13 June 1964 | 5.15pm-5.40pm | 25'30" | 7.4M (34th) | 58% |

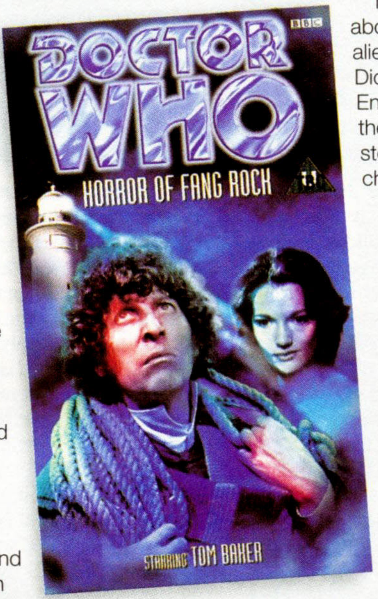
# Shelf Life

In which the Sixth Doctor p-p-picks up an old feathered friend

And old lag **Dave Owen** 'does bird' with the Eighth

## DOCTOR WHO: HORROR OF FANG ROCK

**Video** BBC Video **Featuring** The Fourth Doctor & Leela **RRP** £11.99 **Available** 6 July



Inevitably, there are hazards in coming clean to one's colleagues that one is a *Doctor Who* fan. Aside from the soporific certainty of questions such as, "Who was the best one, then?" and "When's it coming back?", there is now, thanks to satellite television, a greater peril – one's colleagues may take the opportunity to actually watch the show. One Monday morning, my co-worker breezed in and said that he'd watched *Doctor Who* on UK Gold that Sunday morning with a young nephew. It was, he said, set in a lighthouse, and his single-word description of the special effects has no place in a family publication like **DWM**. Admittedly, he was impressed when I identified the story as *Horror of Fang Rock* (did he think that *Doctor Who* returned to lighthouses with some regularity?). I blushed a little and mumbled something about the licence fee.

A few months after the story was originally broadcast, *Star Wars* saw general release in the UK; fantasy television was never the same again, forever compared to high-budget, low-imagination imports, as my colleague did. But perhaps the reason I felt so annoyed by his harsh criticism was that *Horror of Fang Rock* is a textbook example of why *Doctor Who* doesn't have to be *Star Wars*, *Star Trek*, or even star-studded. Functionally, the story is a stage play. Although there is an attempt made to visually depict goings-on outside the lighthouse on Fang Rock, the only characters to appear there are the Doctor and Leela. All the others are either already stationed there, or walk in from their shipwreck with dialogue which effortlessly and naturally explains who they are and why they are there. As characters are despatched one-by-one, the sheer inhospitability of the outside and the nervous claustrophobia of the within are emphasised productively.

The same story could be told aboard a navigation beacon on an alien moon, but writer Terrance Dicks is shrewd enough to use the English Channel around the turn of the century, because it makes his story a period horror rather than cheap and claustrophobic science fiction. This would be a duller story if it only concerned three lighthouse-keepers, so it is just as well that a private yacht crashes onto the rock at the end of Part One bringing the gentrified Skinsale and Palmerdale party into play. As a result, the remainder is part Agatha Christie, part disaster movie; characters die around once every ten minutes.

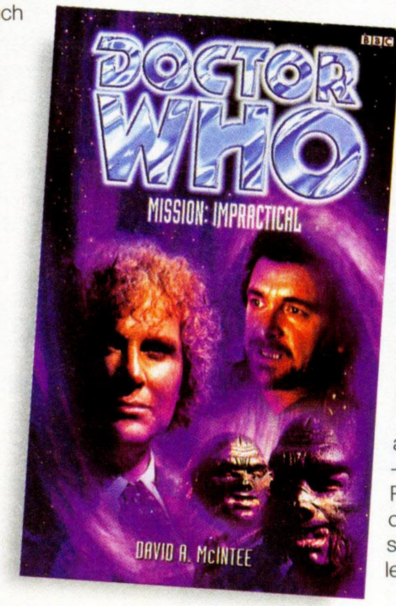
*Horror of Fang Rock* is pretty grim, and Tom Baker's performance is rightly downbeat

It's pretty grim all round. Appropriately, Tom Baker delivers one of his most downbeat performances, his only humourous playing being a superior condescension towards the humans and an inappropriate lightening-up when breaking bad news to them. The most compelling character is Louise Jameson's Leela, who is much more interesting than the admittedly well-drawn stock characters around her, whether changing clothes in front of the boyish Vince, oblivious to his embarrassment, or slapping Adelaide, Palmerdale's secretary, in the face for screaming. It would be easy to dismiss Adelaide as a purely decorative character, but the contrast between her and Leela is the character's very *raison d'etre*.

In common with a number of other mid-to-late seventies stories, *Horror of Fang Rock* really comes into its own in the final episode. The mood changes as the lighthouse is emptied of the living – rather than being visitors, the Doctor and Leela become custodians, and there is more at stake than the lives of those within. What makes the story a hidden gem is, I think, the notion of the Doctor arguing galactic politics with a globular alien being while sitting on the steps of a deserted lighthouse in the early 1900s. Expertly performed, directed and produced, *Horror of Fang Rock* serves not only as an illustration of why *Doctor Who* is worth celebrating, but also as a reminder that there was a time when Terrance Dicks could show his peers how to do it right, and make it look deceptively easy, too.

## DOCTOR WHO: MISSION IMPRACTICAL

**Novel** BBC Books **Author** David A McIntee **Featuring** The Sixth Doctor, Frobisher & Sabalom Glitz **RRP** £4.99 **ISBN** 0 563 40592 9 **Available** Now



As though jealous of Daniel Blythe, whose excellent *The Cut* shows how *Doctor Who* novelists can diversify, David A McIntee has now written his own penguin book. Rather than jumping publishers, he has achieved this by incorporating into his latest *Doctor Who* novel Frobisher, the shape-shifting Whifferdill who accompanied the Sixth Doctor in the **DWM** comic strip over a decade ago.

I forget why Frobisher always looked like a penguin – perhaps he was on a visit to Regent's Park Zoo, the wind changed, and he remained stuck in the shape of an obsolete sixties London penguin.

*Mission Impractical's* Sixth Doctor is less boorish than he was on television

Throughout *Mission Impractical*, he reverts to this shape for comfort but can metamorphose at will as required. The author clearly has a fixation with all things polymorphous – his favourite villain is the oft-disguised Master, he created the Tzun's humanoid replicas in *First Frontier*, and employed a Rutan infiltrator in *Lords of the Storm*.

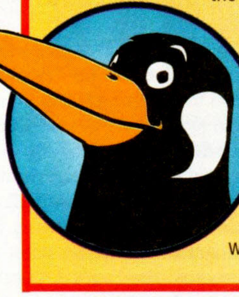
Like the Sixth Doctor's coat (a form Frobisher finds particularly hard to retain) *Mission Impractical* is a busy mosaic of unlikely components. Glitz and Dibber are on hand to enrich the dialogue and go and fetch things respectively – and, amid repeat appearances by David's own Tzun and Veltrochni, appear the Ogrons. The latter adhere religiously to the facts about them established in earlier books: they refer to the Daleks as 'metal gods' and are fond of beer and meat pies. This deliberate eclecticism overcomes much of the author's excessive earnestness elsewhere; it's most entertaining to read that the assassins after the Doctor's head include a lone Drahvin and a Taran android. Confirmation that this book aspires successfully to the tongue-in-cheek mode of *Doctor Who* writing comes near the end; just prior to vanishing in a huge explosion, one evil character simply utters the single word, "Bugger."

This Sixth Doctor is less of a boor than he could be on television; he's still cunning, but more personable. Perhaps it's because he doesn't have a whimpering young girl to intimidate, but more likely it's because he's involved in the story from the outset, finds events about him moving at a bewildering pace, and so can't stand around making egocentric speeches.

*Mission Impractical* should be read at a brisk pace – to put the book down for more than a few hours is to guarantee confusion on picking it up again. This isn't a criticism of the story, but once again the author's choice of medium; on screen, or better yet in graphic panels, this would be perfect. The mission of the title is to return a stolen artefact to the Veltrochni and thus avert bloodshed. The task is complicated by corrupt policemen, double-crossing criminals, and the lurking presence of a Big Theme emerging in the books – the leaking back in time of Gallifreyan technology and politics from a future so distant the Doctor has not seen it. It's just as well, therefore, that Frobisher is not one of the aforementioned whimpering young girls, but a hard-headed (most of the time, anyway) private investigator.

David A McIntee's capacity to surprise me has not failed him; this is an example of *Doctor Who* which forgets its terrestrial eccentricity for a while and revels in the post-*Star Wars* realms of colony worlds, bounty hunters, exotic dancers in spaceport bars and sneaking around in battered spaceships, yet actually works very well indeed. Better still, the book has finally cured this *Doctor Who* fan of one of his more irritating obsessions; until now, I have filed my *Missing Adventures* in context, shelving them between the Target novelisations of the stories they bridge. However, slipping *Mission Impractical* in between **DWM**s 101 and 102 would just look silly. But perhaps that's the whole idea . . .

## Talking Books David A McIntee



**Why Frobisher?**

"Partly because I thought the Marvel strips of the time were a much better Sixth Doctor era than the TV version. And you'll note, I imagine, that the Doctor in *Mission Impractical* is a bit closer to the Marvel one than the TV one. He had to be, or the relationship with Frobie wouldn't work. Of course, here I'm assuming it does work!

"Also, Frobisher is a much more original type of companion, with a lot more that can be explored.

"But basically, given the choice between a whiny fake American, Bonnie Langford, and a talking penguin, which would you rather work with?"

## DOCTOR WHO: SEEING I

**Novel** BBC Books **Authors** Jonathan Blum & Kate Orman **Featuring** The Eighth Doctor & Sam **RRP** £4.99 **ISBN** 0 563 40586 4 **Available** Now

Although laudable in theory, the idea of separating the Doctor and Sam over the course of the books from *Longest Day* onward has been flawed in execution. She fails to appear at all in *Legacy of the Daleks*, while the Doctor forgets all about her. *Dreamstone Moon* sees some improvement – she is forced to accept the reality that she may never see him again and has to depend on the generosity of more fallible friends. Now, in *Seeing I*, Sam's independence at last reaches its potential, giving us a character who finally seems as real as Bernice, Chris and Roz in the Virgin range.

BBC
DOCTOR WHO
SEEING I
JONATHAN BLUM & KATE ORMAN

Sam finds herself on Ha'olam, a colony world 200 years from now settled on by emigrés from the Middle East. It is an information-driven bureaucracy; without an electronic identity, Sam is forced to start from the bottom up and work in a soup kitchen before becoming a menial clerk. The way she faces these day-to-day struggles, the same ones that many of us undergo regularly, tells more about Sam than ten books' worth of escaping down corridors or reasoning with monsters. This previously hectic lifestyle meant that her emotional and physical attraction to the Doctor had been consigned to a series of asides too brief to be unambiguous. With time to reflect, *Seeing I* spells it out; she not only worships him, but also fancies him something rotten, too.

The object of these feelings, meanwhile, has been using his skills in computer network infiltration to track down his lost companion. Once on Ha'olam, he soon ends up in a prison for those possessing too much sensitive corporate information to be allowed near competitors. Despite his best efforts, he remains a prisoner for three years.

Yes. Three years.

In this time, the reader's hope gradually fades along with the Doctor's. Although the serial nature of the books insists that he must eventually escape and survive, this gradual erosion of his infallibility is infinitely more effective than the usual sensationalist 'Doctor? You survived!' scenarios. As the Doctor is being worn down, so Sam is building herself up – eventually fetching up among a group of environmental protesters in the desert, amongst whom she moves through a series of believable relationships consistent with a young woman of her age.

This period is the making of Sam; before *Seeing I*, ditching her and replacing her with a better thought-out companion seemed the best option, but provided subsequent authors can treat her with the same intelligence as Jonathan and Kate have here, then losing her now would be a crime.

Sam's enforced independence makes her a fully-rounded character at last

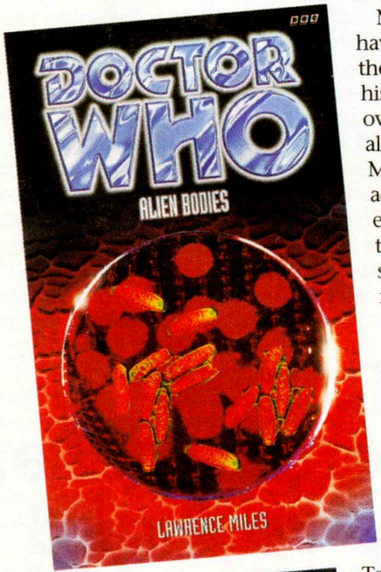
The first 177 of *Seeing I*'s 279 pages form the apex of characterisation within the BBC Books' *Doctor Who* range to date. Thereafter, people take something of a back seat as a complicated plot concerning more of the increasingly-ubiquitous knocked-off Time Lord technology is hurriedly unreeled, ushering in along the way both an alien race (the I of the title) and a battle in Ha'olam's datascape involving another of the capitalised sentient AI constructs which feature so heavily in Kate's work. I'd be willing to bet that DOCTOR will be back before too long – he's too interesting to ignore . . .

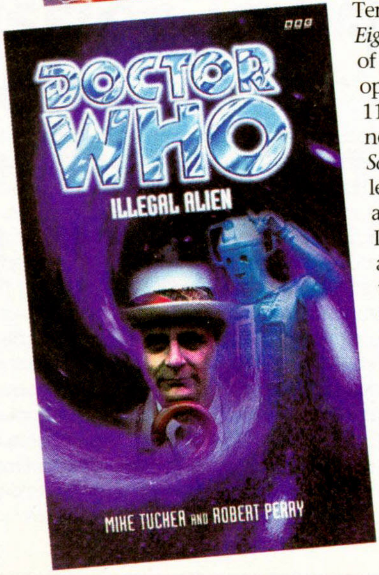
Jonathan and Kate's writing partnership yields a seamless style, but it is possible to speculate what each might have brought to *Seeing I* – an unaccompanied Eighth Doctor left to his own devices is the preserve of Jonathan's *Short Trips* tale *Model Train Set*, whereas communal living far from home has the mark Kate's *Return of the Living Dad* and *Sleepy*. Somewhere in the middle comes *Seeing I*'s most alarming speculations regarding human/machine interfaces that have to be installed surgically, and biotechnology so advanced that recipients' bodies are copyrighted to the vendors. Somehow, a book which would be worthwhile in itself if all it had to do was remind readers who Sam and the Doctor are has room to work as thought-provoking speculative fiction, too. **DWM**

# The best (and worst) of BBC Books

**June 1997 saw BBC Books seize the literary Doctor's adventures for their own – but what did you make of their first half-year in print? DWM reviewer Dave Owen collates the final set of this year's *Readers' Survey* results.**

Just as the British newspapers were filled with authoritative summings-up of Tony Blair's government after just a year in office, so we must now assess BBC Books' new line of *Doctor Who* novels with just your responses to the first six months' output to go on. There is perhaps less fun to be had here than with the results of the Virgin *New* and *Missing Adventures* poll – no author appears more than once here, meaning that in each range (the Eighth Doctor books, and the earlier Doctor books) the top author is simply the one who wrote the best book, and there can be no best or worst author overall.



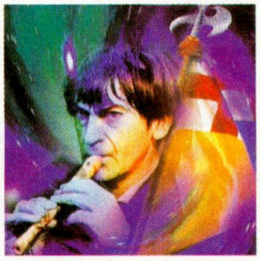


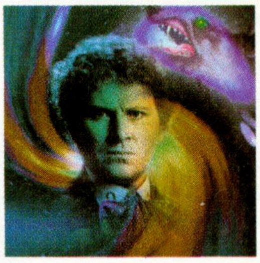
More of you, it seems, have been reading about the Eighth Doctor than his predecessors, with over 1,000 responses for all but one of the McGann incarnation's adventures – whereas exactly the opposite is true of his predecessors, *Illegal Alien* making it only just into four figures. It is also the only 'past Doctor' book to have received a higher appreciation figure than any of the Eighth Doctor novels. The novel which received most responses was Terrance Dicks' *The Eight Doctors*, with 1550 of you expressing an opinion. There were 1125 voting for the next month's *Vampire Science*, and a steady levelling-out thereafter. With the 'past Doctor' books we see a more sedate uptake, with *The Devil Goblins From Neptune* garnering 985 opinions. There's little subsequent deviation save for the aforementioned *Illegal Alien* – plus *The Ultimate Treasure*, and its 795 respondents could reflect a readership satiated by the work of its most prolific and consistent author, Christopher Bulis.

The Eighth Doctor poll results give lie to the suspicion that the BBC Books would always appeal to a more traditional market than their Virgin precursors. Under that premise, hoary old certainties such as *War of the Daleks* and *The Eight Doctors* would command the lead, but they languish behind all the competition. In almost equal first place is *The Bodysnatchers* – a guaranteed success, what with its popular old enemy, the Zygons, popular old setting, Victorian London, and popular old man, Professor Litefoot. Just pipping it comes *Alien Bodies*, an example of radical 'New *Who*' writing which shows that Virgin Values are alive and well in a tale in which the Doctor meets his future self, a sentient humanoid TARDIS, and, appropriately enough, a life form that survives in the form of ideas alone.

*The Ultimate Treasure* was the least popular 'early Doctors' book, at the bottom of an evenly-spread ranking, save for the almost joint second *The Roundheads* and *Business Unusual*. Being prolific or established seems to have worked against authors in both ranges, with newcomers Mike Tucker and Robert Perry topping the 'early Doctor' books, followed by what is only Mark Gatiss' third *Doctor Who* novel, both ahead of the regularly-published Gary Russell, Steve Lyons and Christopher Bulis.

It's just as hard here to predict what the next year's trends will be, as it is for political analysts trying to second-guess Mr Blair and his colleagues. But a reasonably informed safe bet would be to watch out for new authors, because so far they have frequently exceeded their mentors' popularity. DWM





Note: First column of figures indicates the number of respondents expressing an opinion. Second column is average mark expressed as a percentage.

## Eighth Doctor novels

| | | | |
|---|---|---|---|
| 1 | Alien Bodies | 960 | 75.94% |
| 2 | The Bodysnatchers | 1190 | 75.46% |
| 3 | Vampire Science | 1125 | 72.76% |
| 4 | Genocide | 1030 | 69.47% |
| 5 | War of the Daleks | 1095 | 65.11% |
| 6 | The Eight Doctors | 1550 | 65.00% |

## 'Past Doctors' novels

| | | | |
|---|---|---|---|
| 1 | Illegal Alien | 1000 | 79.90% |
| 2 | The Roundheads | 900 | 75.56% |
| 3 | Business Unusual | 950 | 74.53% |
| 4 | The Murder Game | 935 | 70.48% |
| 5 | The Devil Goblins from Neptune | 985 | 66.70% |
| 6 | The Ultimate Treasure | 795 | 61.19% |

# Timelines

compiled by **Alan Barnes**

Send your letters to **Timelines, Doctor Who Magazine, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ,** or e-mail us at **doctorwho@marmags.demon.co.uk** – marking your letter 'Timelines' in the subject line. No general enquiries by e-mail, please. For subscriptions details, see page 51.

## "I DON'T BELIEVE IT!"

*We received two or three letters in response to the events of Part Four of* The Final Chapter *. . .*

I'm in shock. I've read and re-read it but it's always the same . . .

*Lucy Shaw*
*Skipton, Yorks*

Blimey! Jack Docherty *is* the Doctor!

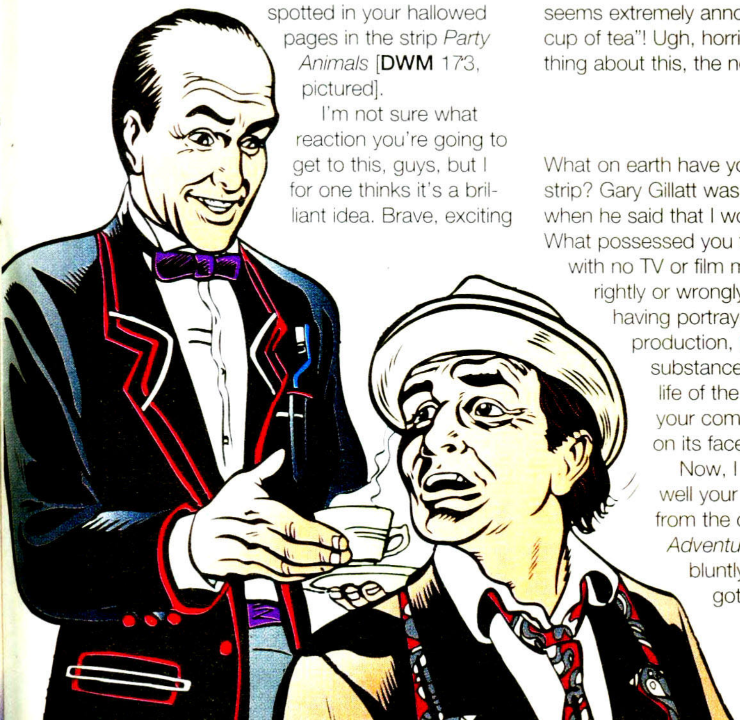
*SB Guerrier*
*via e-mail*

"Oh, and you won't *believe* the comic strip . . ." You swine, Gillatt! You swine, Barnes! The above quote is all we get as a hint to the monumental, no, historic events that take place at the end of *The Final Chapter*?

I can't remember the last time *Doctor Who* stunned me into silence like this. I sat, mouth agape, on a churchyard bench in the blazing sunshine as various people walked past, and there I am, looking for all the world as if I've just escaped over the wall of an institution.

So, what do I think? My first reaction was one of utter disbelief. You just can't do that sort of thing, can you? I mean, what about the BBC, what do they think? (I take it their permission had to be sought.) Where do we stand as regards future TV/film versions of the show? Do you know something we don't?

If you think about it, though, it makes perfect sense. Having decided a while back to split from Virgin's Seventh Doctor continuity, the next logical step is to have your very own incarnation of the Doctor – albeit one already spotted in your hallowed pages in the strip *Party Animals* [**DWM** 173, pictured].



I'm not sure what reaction you're going to get to this, guys, but I for one thinks it's a brilliant idea. Brave, exciting and unique in the universe of *Doctor Who*. If anyone else but you lot had tried this in strip form, I would not be so confident of its success.

*Mark Davies*
*via e-mail*

If you were looking for a way to draw attention to your comic strip, you've certainly succeeded . . . It's a bold step and I look forward to reading the stories of the Ninth Doctor, although I feel we haven't got to know the Eighth Doctor yet. One question, though: why is the new Doctor based on Tottenham Hotspur's Swiss coach Christian Gross?

*Simon Catlow*
*Lichfield, Staffs*

I've never been a great fan of the comic strip bar various encounters with Abslom Daak and Colin Baker's story, but since *Ground Zero* it has been the first bit that I turn to in each magazine. The McGann/Izzy partnership was one of the best that I can remember in the history of the series and/or comic strip, but you've gone and regenerated him! I don't like change and I really can't see how we can be convinced by a Doctor that we've never seen in the flesh, never heard talk, and never watched. Also, I'm not a big fan of Fey, but keep Izzy and it just *might* work . . .

*Stephen Bray*
*via e-mail*

How could you possibly consider replacing Mr McGann after only two years of Doctorliness? It is the shortest reign any actor has had in the role. Bring back Paul McGann, I say. The new Doctor seems extremely annoying: "I could murder a nice cup of tea"! Ugh, horrible I say. Please do something about this, the new Doctor just isn't right.

*Ben Goudie*
*via e-mail*

What on earth have you done with the comic strip? Gary Gillatt was certainly right in his editorial when he said that I wouldn't believe it, and I don't. What possessed you to regenerate the Doctor with no TV or film model to base him on? I feel, rightly or wrongly, that without an actor having portrayed your new Doctor in any production, he will lack the core and substance that even the brief screen life of the Eighth Doctor had, and your comic strip will end up falling flat on its face.

Now, I can understand perfectly well your desire to 'de-link' yourself from the continuity of the *New Adventures* as they were, to put it bluntly, rubbish. People may have gotten upset with you killing Ace and all that, but I didn't mind. But I can only think of one reason why you have done this: tne bigwigs at Marvel have told you that your magazine has maybe a couple of years' life left in it. You want to get through to the end of the Doctor's regenerative cycle so you can give him a big send-off in comic strip form in the year 2000, or thereabouts. But, even if this is the case, I feel that the regeneration is a misguided venture.

There are, however, two ways in which you can get around the problems you have now caused with comic strip canonicity. Either you clearly establish that the Marvel adventures of the Eighth Doctor are set far, far in the future, after the BBC ones have ended, or you make it so that this regeneration is all a dream, and the Doctor is still in the Matrix, halfway through *The Final Chapter*. This might be a tad *Dallas*-esque, but it will, I feel, save the strip from becoming less and less part of established *Doctor Who*.

There. That's my piece said.

*Paul Hayes*
*Clapham, West Sussex*

*Let's get this straight, Paul: there are absolutely, unequivocally, no plans whatsoever for* **DWM** *to be folded in the next couple of years. The magazine is doing very nicely, thank you.*

*Secondly, those still vexed by matters of 'canon' should take a peek at the 'Next Issue' box over the page.*

*And third: no, it wasn't all a dream.*

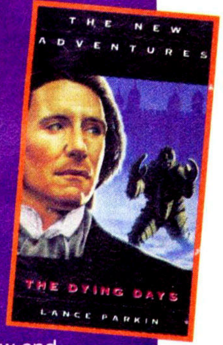
## VIRGIN AUTHORS FIGURED OUT

*Enterprising reader Henry Potts was interested enough in the results of the New and Missing Adventures section of the* **DWM** *Awards poll to analyse the scores a little further . . .*

While Paul Cornell and Gareth Roberts certainly deserve the awards presented for topping **DWM**'s Virgin book poll [for *Human Nature* and *The English Way of Death* respectively], we can also look at authors' overall outputs by averaging the scores for their books. I have done this for all of the authors who have written or co-written at least three books. Instead of a simple average, I have weighted the averages to take account of the number of votes for each book, as the more votes there are for a book, the more accurately the poll reflects true opinion. I have also used regression methods to handle co-authored books.

Nine of the 18 authors have average scores in the poll which emerge as statistically significant different from the bulk of the books:

| | |
|---|---|
| Lance Parkin | 82% |
| Terrance Dicks | 76% |
| Gareth Roberts | 75% |
| Paul Cornell | 73% |
| Andy Lane | 72% |
| Justin Richards | 72% |
| Kate Orman | 70% |
| Steve Lyons | 69% |
| David A McIntee | 69% |



The overall average is 67%. So, all hail Lance Parkin, the most popular *New* and *Missing Adventures* author of all!

## YOU'RE GONNA REAP JUST WHAT YOU SOW . . .

Many thanks for making the Perfect Day event exactly what it said it was, from the wonderful Katy "when the red lights go on, I go down" Manning to Sylvester's mimicking of the other seven Doctors, Sophie's reading from Paul Cornell's *Human Nature*, Barry Letts revealing the genesis of *Genesis* and Gareth Roberts' bearded Rani in the *Shelf Life* panel. But I wonder if we can ever have the brilliant introductory video used as a generic trailer on BBC videos?

Once more thanks for the 18 April – and, as the song says, "I'm glad I spent it with you."

*Kenny Davidson*
*Ardrishaig, Argyll*

The best parts for me were those done by Jackie Jenkins. Jackie and all those involved in the sock puppet 'restoration' of the first episodes of *Galaxy 4* and *The Wheel in Space* should be given an award for the most innovative and funny part of the day – please tell us they will be released commercially!

*Ian Miller*
*Regents Park, Southampton*

## POLL TO POLL

Many congratulations all round on the superb and sterling work in compiling and presenting the results of the **DWM** Awards! It really is an excellent achievement and gives fandom opinion more legitimacy than a Gallup 2000 poll! The Awards issue is doubly superb because it now gives us decisive and unquestionable options for a 35th anniversary repeat run this autumn on BBC1 . . .

*Daniel Edwards*
*via e-mail*

I always enjoy these opinionated polls. The voting system was well thought-out – the fairest I can see without going to every fan personally and giving them the list. It's certainly less insanely complex than the *DWB* survey systems of yore. It's hugely enjoyable praising favourites and consigning the tinfoil trash to the survey cellar which, I suspect, is why the response was so high. No real shocks (perhaps *Genesis* beating *Talons* and *Caves* was just a trifle surprising) – and you might want to correct that misprint in *Talons'* figures. Finally, what happened to the BBC Books survey?

*Jonathan Arnold*
*Magor, Monmouthshire*

*Why, the BBC Books results were just two pages ago, Jonathan. And, as you correctly suggest, the score printed for runner-up* The Talons of Weng-Chiang *was incorrect: it actually got a whopping great 89.21%, and was voted for by 2545 respondents. Whoops.*

## NEW STATES MAN

Thank you so much for your coverage of *Doctor Who* in America [*An Englishman abroad*, **DWM** 264]. It was really interesting to hear my country being described to your British readers.

The two things you pegged most accurately are our fascination and our frustration. Two weeks ago, I saw *The Happiness Patrol* for the first time ever. I've never seen *Delta and the Bannermen*. The McCoy episodes just weren't on for very long over here.

Additionally, I'm furious at BBC Books for completely botching the novels' distribution. *Doctor Who* must be a vast source of income for them. So why would any business treat a primary income source so shoddily? It took them nine months after *The Eight Doctors* was published to even find a distributor to ship their books to America, which is nothing short of stunning. I had the book on order at my local bookstore. Last month, they got their very first ever shipment of the BBC books – and I was told that *The Eight Doctors* wasn't among them because it had sold out. I've never even *seen* a copy. I'm told it *might* become available again in a few months, no doubt for a ridiculously jacked-up price.

But I really, really liked your rendition of Paul McGann on our $1.00 bill. I'd vote for it!

*Douglas Neman*
*Dallas, Texas, USA*

*The Witch Hunters* takes place in Salem *Village* rather than Salem [see *The United States of Doctor Who*, **DWM** 264]. Salem Village changed its name to become Danvers, a different place about five miles distant from just plain Salem – which makes money off its reputation as 'Salem, the Witch City' but the main action of the witch trials did not take place there. I ought to know, I grew up practically next door.

*Ryu Kirtz*
*via e-mail*

## *MUTANTS* VIDEO MISERY

I'm afraid I can stay silent no longer about Jackie Jenkins' page. I think that it is a load of drivel and this month's [**DWM** 263] takes the biscuit. Who really cares whether her copy of *The Mutants* spits and warbles through its title sequence? She should think herself lucky to own such a copy, whether it be Australian or, come to think of it, a UK Gold version.

I do consider myself a fan of *Doctor Who* but like a lot of others I have to rely on what the BBC decide to release on video. A lot of the videos I am watching for the very first time although I know the basic plotline. Imagine what it felt like when you saw the TV Movie for the first time. Well, it's like that with me every time a new video gets released. I can't wait for September and for *Planet of Fire* to adorn the shelves of my local Woolies – being a Fifth Doctor fan I've only two stories to go after this one.

So, Jackie, next time you put a bootleg copy of *Doctor Who* into your video and moan about the picture, remember that a lot of us have never watched it before.

*Gary Seabourne*
*Bognor Regis, West Sussex*

## PHIL BEVAN

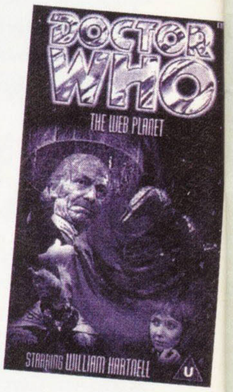
I'd like to express my own tribute to Phil Bevan. I don't think I ever knowingly met Phil, but I was a great admirer of his work. His ability to create an instantly recognisable likeness with such wonderful expression in a matter of just a few strokes of the pen or brush, coupled with his use of strong but never overstated colour, was really quite extraordinary.

I shall certainly miss his distinctive style of illustration gracing the pages of **DWM**.

*Alister Pearson*

## faKe leafletS: an ApolLogEe

*Last issue's* Gallifrey Guardian *story about a hoax at the Perfect Day event – involving mysterious flyers that made entirely false claims about supposedly forthcoming BBC Video re-releases of* The Web Planet, Frontios *and the TV Movie – elicited the following response. "please print CompleTe or noT at all" [sic], it begins, so . . .*



the fake leaflets for bBC videeos was only A joke. the Tv moviE leaflet was jusst a joke i thought was funny. you neeD correcting on your reasoninG about the second leaflEt. theRe was Never any mellisious intenT to boyccot the produCts of the bbC worldwide. I thought it was an funNy joke if they received the tear-off foRms filled out by people that said "EnougH is enOugh, I won't buy DoctoR who videos twice!!" with no idea what it meant or what it was about and i thoughT it wouD be confUsing and funny and silLy.

I am not a mellisious perso/n and diD not intenD this mischif of mine to be Taken with such enouGh graviTy to warrant half of the good "GallFirey Guardian2 page to be wAsted on my little jOke. what the matter, not enough news this month? jOke!!"

i am sorry to the bBC WorldiwDe and you DWM. it was An april fooL went a bit BAD. it was Only ment to be an fuNNy jOke.

message enDss.

*Anon*
*Postmarked South East Anglia*

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### Plus . . .

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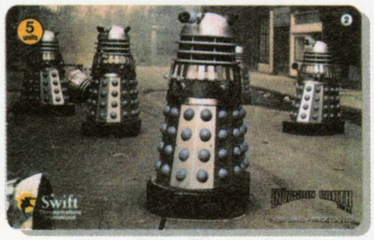

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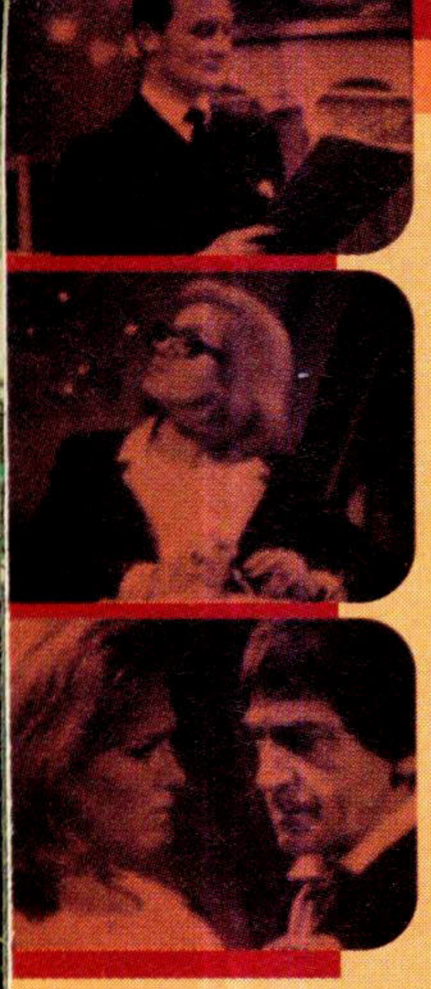
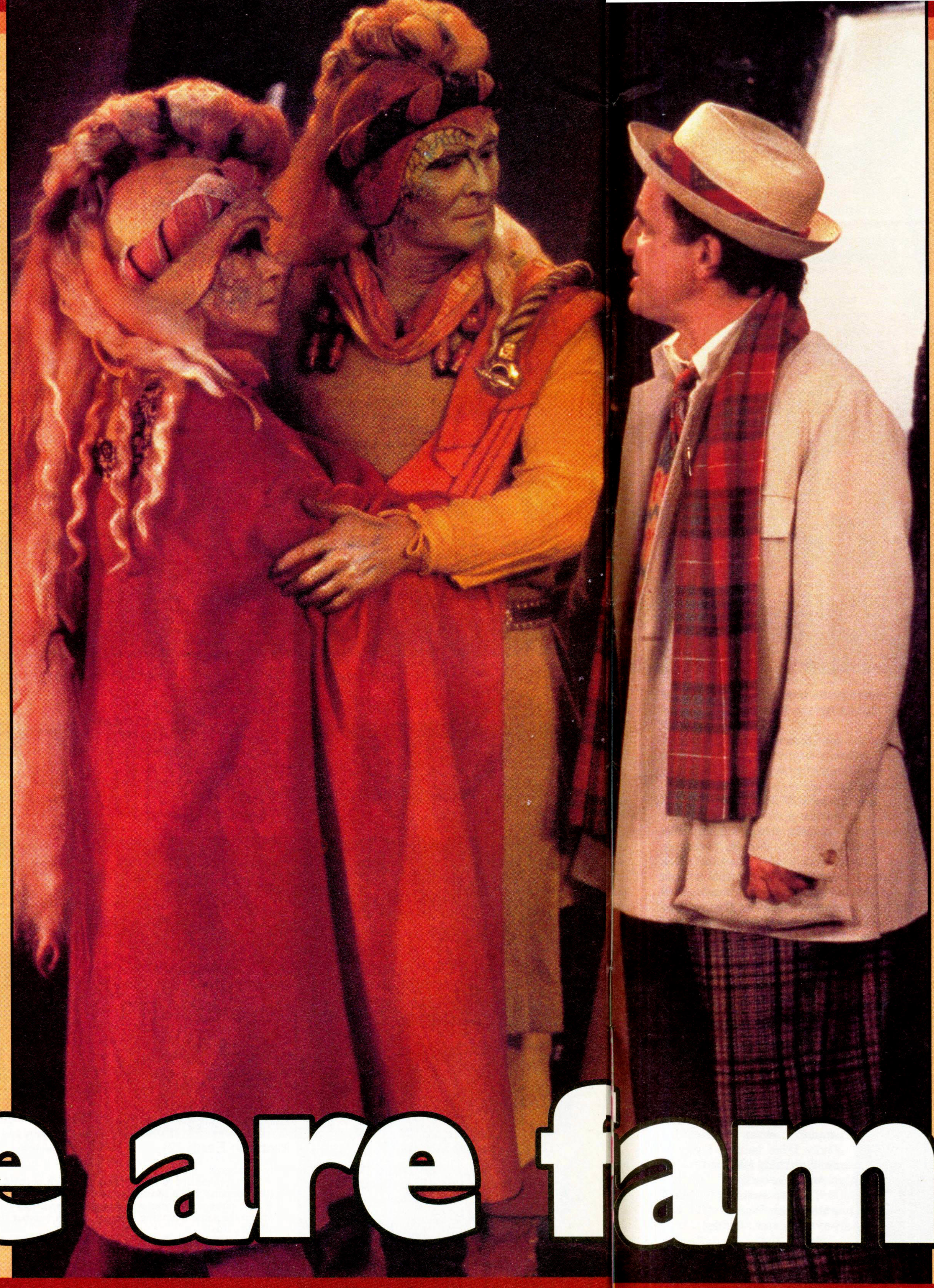
# We are family

They were husband-and-wife Lakertyans in *Time and the Rani*, but **Donald Pickering** and **Wanda Ventham** first met on the set of *The Faceless Ones* – and they've been the best of friends ever since. **Peter Griffiths** plays gooseberry . . .





Donald Pickering and Wanda Ventham are very good friends. It's apparent in their body language, in the manner they throw the lead to one another, tack on addenda to each other's stories – in the way they're so relaxed in each other's company. It's fair to say that *Doctor Who* was never particularly serious drama in the eyes of our thespians – or, put another way, they laugh themselves silly at just about every mention of Tetrap droppings, actors in refrigerators and 'Faroon the balloon' that surfaces. Bewildered? Read on.

Wanda and Donald live quite close to each other in rural Gloucestershire. One cloudy Saturday, myself and photographer Simon Moore find ourselves standing on the rather crowded platform at Charlbury, scanning the car park for Donald's yellow Volvo. There it is, with the man himself lingering expectantly as passengers disperse around him. Wanda's sitting in the passenger seat, and there's a cute dog (property of D Pickering) in the back.

Donald is exactly as you'd expect – an urbane older man, instantly recognisable, and blessed with a rather dry sense of humour which will manifest itself frequently over the next few hours. Wanda is initially the warmer, more exuberant. Her fair hair comes as a faint surprise – and why not, for it's been covered up, bewigged or filmed in black-and-white in her three *Doctor Who* appearances. Warm greetings are exchanged, and we're soon on our way to a nearby pub. But our interviewees must already have been discussing their various *Doctor Who* appearances this morning; Wanda's away as we start the drive into town.

"Donald and I met on *Doctor Who,*" she says over her shoulder. "*The Faceless Ones*. We were cast by Gerry Mill, the director, who despaired of us within the first day's rehearsal. We were up one end of the church hall where the BBC always rehearsed, and we immediately clicked, talking and laughing."

"And not really taking very much notice of what we were doing," adds Donald. "Years and years later, Andrew Morgan had exactly the same problem on the story with Kate O'Mara [*Time and the Rani*]. He'd say, 'Can I interrupt you two?' We never had any difficulty talking about things, did we?"

"We were sent outside like naughty children." Wanda's doing her best to sound sheepish, but she's not convincing anyone. "Kate complained about us. All the way through rehearsals all she could hear was twittering in the background. She said, 'It's not that I mind you talking, I just want to know what you're talking about!' I remember she had this incredible line to deliver with her deep voice. Her henchman was there and she pointed her broomstick which was supposed to be a gun and said, 'Leave the girl, it's the man I want!' I couldn't look at her."

Wanda and Donald are still chuckling over the Rani's most infamous line as we arrive at the attractive little pub. The pleasant atmosphere is somewhat disturbed by a manic person standing at the bar talking loudly and not very coherently to anyone who'll listen. This must be 'local colour'.

"He's mad," declares Donald as we crowd around a window table. "Like Tom Baker."

I suspect we'll be back to this at some point. In the meantime I produce a copy of **DWM** 261, opening up the telesnaps for *The Faceless Ones* Episode 2 before our guests. Wanda and Donald pore over them intently, and I put some names to faces with the help of my battered *Programme Guide*.

"Look at that hat!" Wanda immediately spies Pauline Collins' outrageous headgear in Samantha Briggs' first scene. "Pauline and I got into terrible trouble at Gatwick airport. We did the filming first, and when we started rehearsals back at the BBC, Gerry Mill was very cross with us. He said, 'You should have seen the rushes. You were both supposed to be running around in fear of your lives and I get this long shot of you standing there chewing gum!' I first met Gerry on a series called *The Rag Trade*, long before you were born. He's been a great catalyst in my life."

"Apart from anything else he's godfather to your son," throws in Donald, just as his eyes light on a particular photo. It's Gatwick control tower official Jean Rock. "Good grief, Wanda, look at you!"

Wanda's likewise giggling at Donald as Captain Blade, lying on a bed with a metal apparatus attached to his head. "I had a set of these photos. Gerry had some done because it was the only way you could show your work in those days, and he gave them to me as a sort of memento."

"I had to put Victor Winding [Spencer] in a refrigerator," recalls Donald, only just containing an abashed smile. "There was one scene where I got a hypodermic needle out of the refrigerator and had to stick it into him. It was rather like doing a Bette Davis or Joan Crawford entrance, with the ominous look and squeezing the plunger on the hypodermic so it dripped a bit, and this person cringing in the background ready to have it stuck in!"

**"McCoy was new and a little bit tentative. I think we got on his nerves!"**
***Donald***

Wanda's flicking more pages. "There's Frazer [Hines], looking about 12."

"And there's Colin Gordon, who was the airport commandant."

"I played his assistant," says Wanda proudly. "I had a little MG at the time, and I remember driving down Kensington Church Street taking Colin to drop him off at the Tube station after rehearsals. We were sitting there chatting away and suddenly the car started moving and was pushed up onto the pavement and into the window of Sketchleys! It was a great big coach which was taking a whole lot of footballers to Wembley, coming around the corner totally unaware of my car. I was livid – my pretty little sports car!" Wanda's eyes are narrowing even now. "I got out and started screeching at the driver, really laying into him, and Colin said, 'Come on, come and sit down.' He was wonderful. He took all the details and saw me

BBC Video [1] Simon Moore [1]

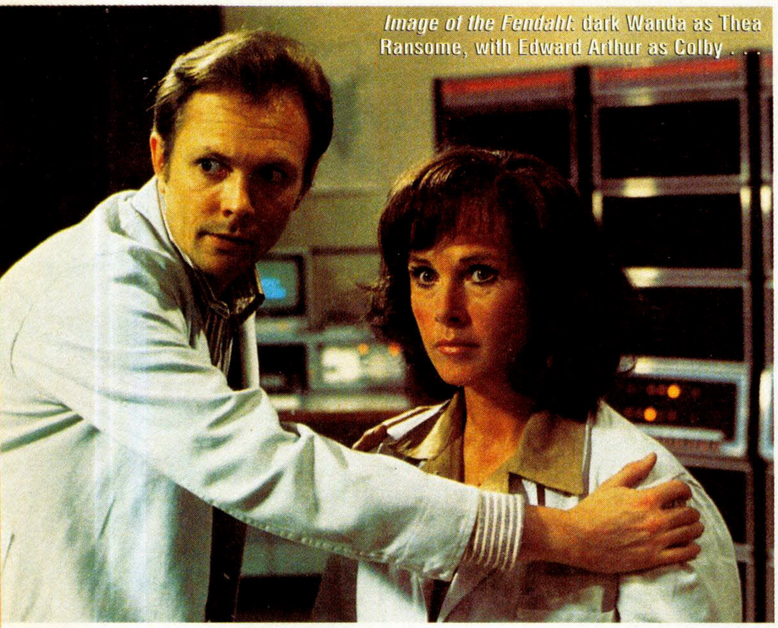


*Image of the Fendahl*: dark Wanda as Thea Ransome, with Edward Arthur as Colby . . .

. . . and golden Wanda as the Fendahl Core, up to press call larks with with Tom Baker

## "I rather warmed to Tom. He was very nice to me, very flirty" *Wanda*

right through until I got the cheque from the insurance company."

"I liked this first one. I was evil, wasn't I?" muses Donald. "I was the one responsible for miniaturising people who were taken away on planes. They disappeared off the radar and out into space. It caused a problem with the Ministry of Air, I seem to remember. There were letters in *The Times* because people were scared of travelling in DC-10s because they thought they would be reduced!"

Wanda tuts over such idiocy while looking at a little telesnap of Patrick Troughton. "Patrick was lovely. He was my favourite. Donald, who was yours?"

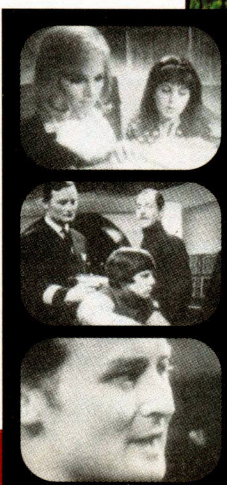
"Oh, Patrick was. He was the best actor of them all. He didn't need 'pop eyes' or anything. Bill Hartnell was awfully good too, but so bad-tempered. He was sort of professionally bad-tempered."

"Wasn't he the one who never knew his lines?" Wanda's remarkably well-informed.

"Yes. I only worked with Hartnell on one story. John Gorrie directed it – he'd just become a director – but I can't remember much else."

Simon and I take garbled turns trying to describe both *The Keys of Marinus* and Donald's character, Eyesen. "Ooh, legal role," says Wanda. "Sounds like you, Donald. I think Hartnell probably got a bit scratchy because he was insecure. Once an older actor gets insecure, they take it out on the people around them."

"Do they just?" Donald purses his lips as Wanda dissolves in laughter. "I don't darling, and I can't remember a bloody word!"



BBC Video [3] Simon Moore [1]

Wanda finds she can't salvage that one and moves quickly on. "Anyway, Patrick was lovely. Sylvester was awfully nice later on, too. He played the role as a sort of classical clown."

"McCoy was new and a little bit tentative," offers Donald. "I think we got on his nerves because he was another one who couldn't bear the whispering in the corner! A dear man."

"And Pertwee looked very pretty in the role, didn't he? He had a sort of underwater voice – 'blblblblblblbl'!"

"Pertwee looked like Margaret Rutherford," proclaims Donald with a frown. "He was married to Jean Marsh for about three-quarters of an hour. Actually, I have a story . . . Oh, I don't think this ought to be recorded."

Five minutes later, it's safe to hit the record button once again. We're in hysterics. "There's plenty more where that came from!" says Wanda, wiping at her eyes. "My son adores Donald, hangs on his every word. Donald tells hair-raising stories with colourful language, and from the age of eight my son had ears flapping!"

It seems the right time to turn to page six of **DWM**, and to a large photo of the Fendahl Core from *Image of the Fendahl* – ie, Wanda in groovy golden get-up.

"Oh my godfather!" murmurs Wanda. Donald's heartily amused.

"Those frilly caterpillar things were my creatures, weren't they?" asks Wanda. "I did my scientist bit with a dark wig on, which rather suited me. I think they wanted the contrast between dark and gold. I seriously thought about dying my hair after that one, but there's something about dying your hair dark – it almost feels like there's no going back! I remember I had to sit terribly still for a bit where I turned into a skull, and I ended up being laid out on a pentagram thing."

Wanda recalls that the episodes were directed by one George Spenton-Foster. Donald mutters something which might have been 'talentless' – but we're not quite sure, and he's not telling. Instead, he turns his attention to the photo of Tom Baker. "Doesn't Baker look stupid? I never watched his *Doctor Whos* because I was so allergic to him. He's mad!"

Ah. We're back.

"I rather warmed to him," admonishes Wanda. "He was very nice to me, very flirty."

"Mad!"

"He was very popular as *Doctor*

*Who*, Donald. He was an eccentric."

"I'm not sure he was a genuine eccentric," scoffs Donald. "I did *Troilus and Cressida* with him in Bristol, playing Ulysses to his Achilles. Tom was kneeling on the floor in the rehearsal room, and he started making these noises: 'Ooooooh.' I said, 'What are you doing?' and he said, 'I'm acting.' I said, 'Well, please don't because it's so off-putting.' Nutter. Lovely man, but I don't think he could act all that well . . ."

Wanda takes a close look at herself as the Core. "My eyes are open there, but on screen they were painted on. I was walking around blind. It was horrid. I didn't like that gold paint very much either. There was a lot of zinc in it and it took a long time to get out of my pores. On Donald and my last story, *Time and the Rani*, we had skin make-up as well. We played the King and Queen Lakertyans, didn't we? I always remember my name – 'Faroon'. I quickly became 'Faroon the Balloon'! Self-christened, but everyone cottoned on to it. What was your name?"

There's a long embarrassed pause from Donald. "'Beyus'."

It might just be Donald's expression, but this revelation is inexplicably funny to the rest of us.

Donald takes advantage of Simon's angling to take some photographs to change the subject. "There was one time after the dinner break on *Time and the Rani* when we were half made-up, with these sequin things all over us because we were supposed to be reptilian. It was a Saturday night and they were doing *Call My Bluff* in the studios. Arthur Marshall was in the next dressing room to mine, so I knocked on his door to say hello to him. When he saw me standing there in all my make-up, he screamed and slammed the door in my face!"

"They gave us some sort of cream to stick all that stuff on," remembers Wanda. "God, my face was sore."

"I just felt such an arsehole," mutters Donald darkly, "with that outfit and the terrible hair things which came right down to our bottom."

"Do you remember those creatures, the Tetraps?" Wanda suddenly clutches Donald's arm. "Oh Donald – they killed our daughter! They killed our little baby Lakertyan, Sarn. It cut to her skeleton lying on the ground and I had to stand there with tears trickling down my cheeks. It was rather touching."

Donald's not overly emotional about Sarn's passing.

Wanda continues. "I remember Bonnie Langford [Mel] and I were running around the inevitable *Doctor Who* clay pit with these beige shoes on, and this very camp dresser said to us, 'Do watch where you're going. There are Tetrap droppings everywhere!' I couldn't stop laughing, and the next thing I had to do was this scene with the tears down my face. You didn't come out on location, did you, Donald?"

"No, but I got four episodes," says Donald smugly.

"And I only got three!" exclaims Wanda, outraged. It all comes flooding back. "I was terribly angry about that. Donald didn't even have to go out on location, whereas I was only in three episodes but had to go to the quarry to run away from the Tetraps. Nerve!"

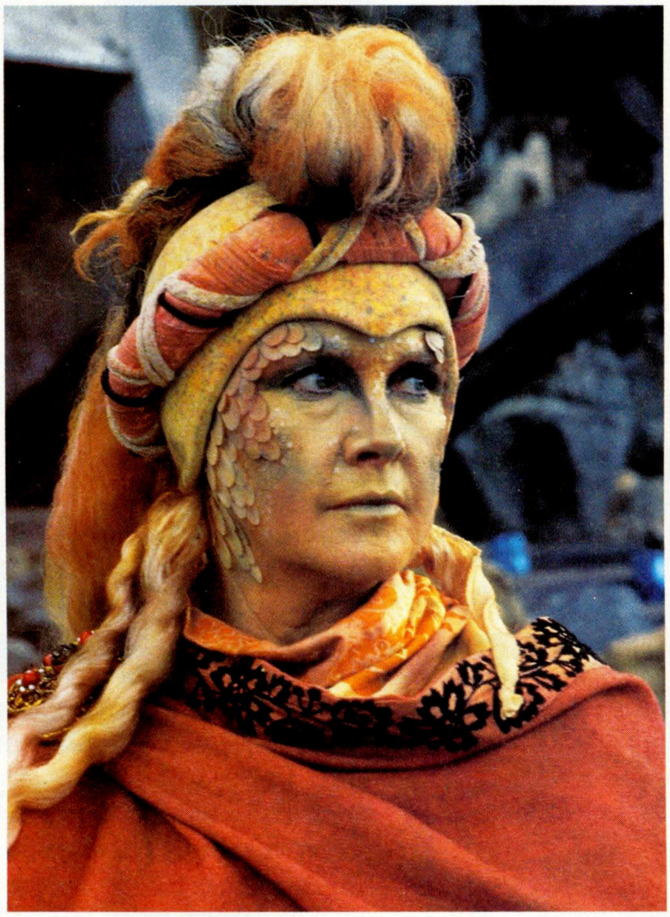
Lunch is served. I can't speak for Wanda, Donald or Simon, but my chicken salad is superb. As we eat, conversation drifts onto more far-flung subjects, among them Australian soap operas, changes in the television industry and the current state of the BBC. Presently . . .

"Who directed *Time and the Rani*?" asks Wanda.

"Andrew Morgan," replies Donald without hesitation. "Do you remember we met him in Greece after we'd done the series?"

"Oh yes! You came back to the house and said, 'You won't believe who just came up the steps from the beach.' And then we spent every day together. Andrew's a chum. He makes wonderful children's classics serials like *The Prince and the Pauper*."

"And *Little Lord Fauntleroy*. He won't have us in those because we were laughing in rehearsals on *Doctor Who*!"



**"They gave us cream to stick those scales on. God, my face was sore" *Wanda***

Wanda and Donald are delighted when I reveal that I'm interviewing Andrew in a couple of days' time. "Oh, please give him our mutual love," says Donald.

"And tell him we are perfectly aware that we were a total nightmare in rehearsals! The same thing happened when we did a series called *Executive Stress* with Penelope Keith."

"Mmm. We were a husband and wife called Gordon and Sylvia."

"Those names!" giggles Wanda. "I've only played husband and wife with my own husband once, but with Donald I've done it twice, if you include *Time and the Rani*."

"We always had something awful to do on *Executive Stress*, like play tennis or bridge."

Wanda's still laughing. "I couldn't play bridge at all. I had to be kicked under the table by you or Geoffrey Palmer to know which card to play."

"Wanda and I saw a lot of each other about that time," says Donald. "It hadn't been like that for a while, had it, Wanda?"

"No, it hadn't. We had an amazing number of mutual friends, you see." Wanda's all conversational – I think some serious reminiscing is on the way. "Donald was bestest friends with somebody I was at drama school with, Delena Kidd, and they were all part of what I called the Chiswick set."

"That's right," confirms Donald. "They lived in St Peter's Square. In those days people like Sheila Hancock and her first husband Alec Ross lived in Black Lion Lane, where we lived, and there was also Vanessa Redgrave and Tony Richardson, and their two girls."

"I was slightly out of the way up in Kensington High Street."

Donald drops me an aside. "Wanda lives just off Kensington High Street, where she's lived for hundreds of years. Following that there was a time when we didn't see each other at all."

"I always knew what Donald was up to, but my then-husband wasn't awfully good socially – or should I say he was overly good socially. Naughty boy! Anyway, because of *Executive Stress* Donald and I got together again, around 1981. Donald was just moving down here to Gloucestershire, and a year after that my new husband Tim and I started looking for a cottage here. We found one about two-and-a-half miles from Donald's, so now we see each other every weekend."

"And miraculously we all get on terribly well together," says Donald. "I sometimes go and stay with Wanda and Tim in Greece."

"We have three homes, but none of them are grand," adds Wanda quickly. "I look at other people's houses and think, 'God, two bathrooms!' I actually have six bedrooms, but two are here, two are in London and two are in Greece. For all that I'm still a London bird at heart . . ."

The conversation suddenly lurches off in a new and vaguely unexpected direction when Roger Hammond appears at the bar. Roger played Francis Bacon in *The Chase*, and turned up 17 years later as Dr Runciman in *Mawdryn Undead*. Wanda waves him over excitedly.

"Oh, Roger! This is our friend, Roger Hammond. You've got some lovely stories about *Doctor Who*, haven't you?"

Roger takes a seat and thinks for a moment. "There was Bacon, and a medical doctor with Davison. And I was an extra in the very first series

ever, playing a person I think from another sphere. Ah, yes. What did you two play?" he asks of Wanda and Donald.

Wanda's got the whole story down pat now. "We were husband and wife Lakertyans in one called *Time and the Rani*," she declares confidently. "Donald was Beyus and I was Faroon. The balloon. We had a little girl who was killed by creatures called Tetraps." She picks up **DWM** and displays the *Faceless Ones* telesnaps proudly. "And this is the first one we did. It was wiped."

Roger's stricken. "Oh, darling!"

"And then I turned all gold," enthuses Wanda.

Roger's somewhat perplexed as he examines the telesnaps. "You don't *look* gold."

"No, that's the first one," explains Donald. "We didn't turn into anything on that."

"Ah." Roger immerses himself in the magazine with a bemused smile while Wanda turns a little guiltily back to Simon and I. "Do please go on asking questions. We're frightful at going off on tangents."

Very well. Give me the low-down on Kate O'Mara.

"She's divine," says Wanda.

"A laugh a minute."

"I tell you what I remember most about Kate: every two minutes she would throw her hair down, brush brush brush brush brush, and back up again. She had this veritable mane which she tortured all day long. And she carries her toothbrush with her all the time. She's immaculate."

"Don't forget her make-up,' interjects Donald.

"Oh yes, she had a huge long bag full of make-up and brushes and things. I'm terribly fond of Kate and so is Donald. She is a total scream. She's a fourth-generation actress and any money she makes – and she made a great deal playing Caress in *Dynasty* – she pours straight back into her Shakespearean company. All her money goes back into the theatre."

Kate O'Mara, "a total scream" in *Time and the Rani*

BBC Video [2] Simon Moore [1]

Talk of Kate O'Mara kind of leads us to Bonnie Langford, the other actor to play Mel in *Time and the Rani*. "She knew the entire script," states Wanda. "She'd be sitting like all dancers do, cross-legged, neat and tidy, but her little ears were on everybody's scene. Every time there was a pause she'd jump in, and she'd be dead right. She was brilliant. A very professional little girl, and one of the most sent-up people in the business. Terrible."

Donald's been thinking about the cast. "Who was the nice chap who did that series called *Trainer*?"

"Mark Greenstreet." Wanda's definitely on a roll. "He was terribly good-looking. Anyone with those looks should have got on rather well, but he hasn't, has he?"

"It didn't seem to make a lot of sense to cast someone as good-looking as him in that role [Ikona], covered in all the make-up."

**"Bonnie knew the entire script. She was brilliant, very professional" *Wanda***

"Wasn't Jackie Lane in *Doctor Who*?" pipes up Roger unexpectedly, looking up from a large photo of the K1 Robot. "She's my voice agent."

"Voice agent?" repeats Wanda. "Roger, you are grand!"

"The thing about *Doctor Who*," says Donald, "is that when you got into the studio and everything was there, none of it worked. It was just a pile of wood and jelly moulds. The buttons didn't even press, so you had to act the scenery."

"And the dialogue always had to be delivered frightfully seriously," remarks Wanda, having considerable difficulty delivering her current dialogue seriously. "One time Donald and I were walking down a corridor and Donald had to say something rather serious. We were rehearsing with just these lit-up casings, and I had no idea there was going to be people inside."

"Good God yes, they ended up being filled with Albert Einstein and Karl Marx!"

"Then we were in a garden with these killer bees flying about," splutters Wanda, finally losing it. "We had to stand there dodging around like we were being attacked by bees. There was this constant threat that the Rani would let them out."

Wanda's mirth is contagious. It may be an injustice to Pip and Jane Baker's script, but a full minute is required for us to recover from the hysterics caused by the purported line: 'Killer insects! Look out, they kill!'

"Oh look. Anthony Ainley." Roger's exhibiting a photo of the Master he's found, which leads us onto talk of the royalties Wanda received for the recent CD-Rom. This in turn reminds Wanda of a previous brush with merchandise. "Tom Baker did a tape, *The Tom Baker Years*. The doorman at the Playhouse was a complete *Doctor Who* freak, and he gave it to me as a first-night present. He said, 'Do you know you're on this?' I watched it and Tom was very nice about me. He said I was rather disturbing in rehearsals or something, a quite nice remark! Then they showed me as the Fendahl goddess, which was nice because no-one would recognise me anyway."

Roger raises an eyebrow at the picture of the Fendahl Core. "Because of the blue eye shadow, darling?"

Donald checks his watch. "We've got to keep our eye on the time, boys."

Indeed, for the next train is due to depart Charlbury station in 15 minutes. Regretfully we pack up and make for the car park, and I spring the $64,000 question: Donald Pickering, Wanda Ventham, sum up working on *Doctor Who*.

Donald's first. "It was always a very enjoyable job. I'd love to do one now, but how seriously one could take it I don't know."

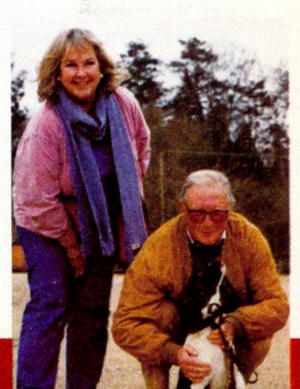
"I think *Doctor Who* was lovely," proclaims Wanda. "You had to say these ludicrous lines – 'Leave the girl . . .' and all that – but you didn't have to worry too much because it really came down to how you were dressed and the effects. It was fun."

Wanda, Donald and newly-roused mutt pose for some final photos, and Simon and I make our farewells to Roger Hammond and the gorgeous Wanda as Donald prepares to drop us back at the station. As always, I'm sorry to leave such entertaining company.

"Working's always fun if you've got nice chums and a nice job to do," says Donald, by way of conclusion.

"And I met my bestest friend on *Doctor Who*." Wanda gives Donald a huge hug. "He's made a great deal of difference to my life."

DWM



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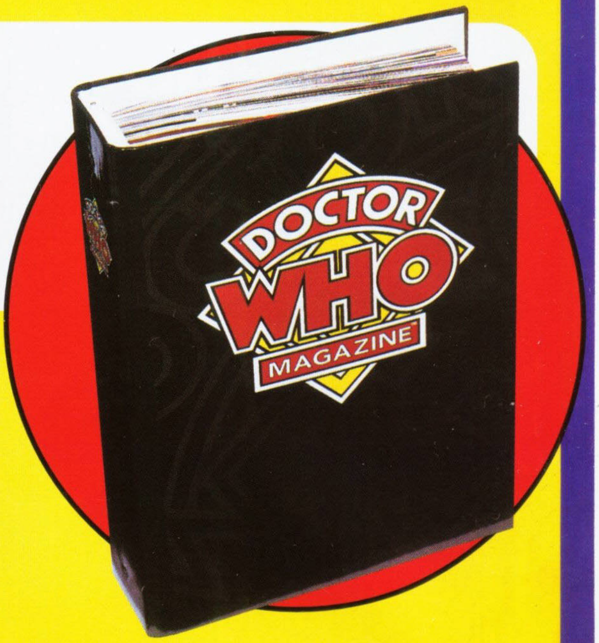
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The Toymaker

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Steven Taylor

DW111
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DW112
Monoid

DW201
The 2nd Doctor

DW202
Zoe

DW203
Jamie

DW204
Yeti

DW205
Ice Warrior

DW206
Invasion Cyberman

DW207
Tomb Cyberman

DW208
Invasion Cyberman firing

DW209
Yeti attacking

DW210
Dominator

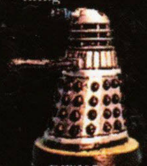
DW211
Quark

DW301
The 3rd Doctor

DW302
Sea Devil

DW303
Dalek

DW304
Linx the Sontaran


DW305
Engineer Dalek

DW306
Sarah Jane Smith

DW307
Jo Grant

DW308
Silurian

DW309
Axon Humanoid

DW310
Axon Monster

DW312
Auton Dummy

DW401
The 4th Doctor

DW402
Romana

DW403
UNIT Soldier

DW404
UNIT Soldier with grenade

DW405
Zygon

DW406
Davros

DW407
K9

DW408
Marcus Scarman

DW409
Namiin

DW410
Robot Mummy

DW411
Robot

DW412
Sutekh on throne

DW001
Bown up Dalek

DW501
The 5th Doctor

DW502
Adric

DW503
Tegan

DW504
Nyssa

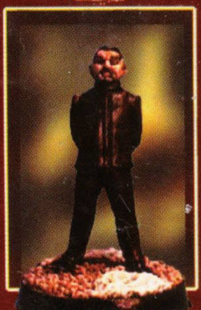
DW601
The 6th Doctor

DW602
Peri

DW701
The 7th Doctor

DW702
The Brigadier

DW703
Ace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